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THE KORAN
ILLUMINATED

156. MS. 1558, fol. 442*b*. Persian, 16th c.

THE KORAN ILLUMINATED

A Handlist of the Korans in the Chester Beatty Library

BY

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in the University of Cambridge

With 71 Plates

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How to Become a Calligrapher

You want to write a fair and decent hand,
To be a master of calligraphy,
A perfect letterer? Then understand:
If you desire in all sincerity

To be a craftsman-scribe, first pray the Lord
To ease your task, and after that prepare
A reed-pen straight and sturdy as a sword,
Apt to the art of inking true and fair.

When you propose to cut and nib your reed,
See that your goal is perfect symmetry;
Examine well both ends, and then proceed
To cut the slenderer end, so that it be

Of moderate length, not over short nor long,
Middling the split—that way you will secure
An equal match both sides. With purpose strong
When you have done all this as firm and sure

As any expert certain of his aim,
Next turn your whole attention to the task
Of fashioning the point, for in this game
The perfect point's the nub of what we ask.

All I will say thereon is: keep the mean
Midway betwixt the angular and the round;
The rest I purpose jealously to screen—
Think not I'll leave this secret to be found.

Devote to this the effort adequate
And you may hope with reason to succeed.
Into your inkwell now precipitate
Soot mixed with vinegar, or the crushed seed

And pulp of unripe grapes, adding thereto
Red ochre well dilute with orpiment
And camphor. When fermented through and through,
Attend to choice of paper, smoothly blent

And clean, well-proven. Cut, then press it well
So that it will not wrinkle or in time
Deteriorate. Now comes the patient spell
Of sedulous imitation, and the chime

Of script with model; only patience brings
Desire to its fulfilment. Make a start
First with the slate, and let your labourings
Be strenuous, yet not hasty, your right hand

Outstretched with resolution to the screed;
Nothing like courage serves to gain the quest.
And be not shy if at the first your reed
Yields naught but ugly scratches. Even the best

Beginner finds things difficult; but then
The task proves lighter. Comfortable ease
Many a time ensues on hardship. When
At last you reach your goal, and prospects please,

Give thanks to God, and His good pleasure do;
God loves the thankful heart. Moreover, strive
To have your fingers write the good and true,
To be your mark, when you're no more alive.

For whatsoever things a man has wrought,
Upon the morrow he shall surely meet
When the writ volume of his deeds is brought
To face him there, before the Judgment Seat.

IBN AL-BAWWĀB

INTRODUCTION

To the Arab and Muslim peoples, calligraphy has always been the queen of arts: and its noblest application has been found in transcribing the Word of God, the Glorious Koran. With calligraphy, the art of illumination has gone hand in hand; religious scruple forbade the embellishment of the holy scriptures with illustrations, so that the entire artistic impulse came to be expressed in the creation of a beautiful script, and its ornamentation by means of fine arabesque patterns.

Though much has been written on Islamic calligraphy and illumination, the detailed history of these arts remains yet to be told; and the time for its telling has hardly come, for the available sources leave too many gaps and too many obscurities, so that vigorous controversy, and a prolonged search for further information, must precede anything approaching finality. The purpose of the present volume is thus ancillary rather than definitive; but it will be seen to be ancillary to an eminent degree, thanks to the materials on which it is based. The Chester Beatty collection of Korans, remarkable equally for size, excellence, and variety, comprises admirable examples of every century and every style, and thus illustrates with astonishing completeness the history of the artistic transcription of the Koran.

What is reported of the materials on which the parts of the Koran were recorded when first revealed—scraps of leather and parchment, stone tablets, camels' shoulder-blades, palm-fronds, and the like—does not encourage the supposition that the script used had yet been artistically developed: neither is careful calligraphy noticeable in any of the ancient inscriptions of Arabia, or the documents from early Islam. The famous bibliographer Ibn al-Nadīm, writing in the last years of the tenth century (and he is generally regarded as a reliable authority, for all that some three hundred years separated him from the events),

states that the first 'hand' to be evolved for Arabic writing was the Meccan, followed in due order by the Medinan, the Basran, and the Kufan—a sequence reflecting the course of urban development in the young Islamic state. In a list of the 'hands' employed in transcribing the Koran—a catalogue of names which has presented scholars with a sufficiency of problems to puzzle over—Ibn al-Nadīm repeats these four styles at the head of his inventory. Nevertheless, the term 'Kufic' has long been used to designate in a general way the script of the most ancient Korans preserved to us, as of contemporary coins and monumental inscriptions. Since the identification of the other early hands still remains speculative, it is proposed in this catalogue to follow convention and to call Kufic the first group of codices (Nos. 1–22); yet a glance at the plates will quickly suggest a considerable variety of styles.

The earliest calligrapher of the Koran known to Ibn al-Nadīm was a certain Khālid ibn Abi 'l-Haiyāj, of whom nothing but the name is recorded; except that from the context it is clear that he lived in the first century of Islam; Ibn al-Nadīm had seen a copy of the Koran written by him. Either he, or Sa'd his castrated slave (?)—there is a difference of reading in the manuscripts—was engaged by the caliph al-Walīd I (reigned 705–15) to transcribe the Koran, poetry and traditional history, and to him is attributed a golden inscription of Suras XCI–CXIV in the sanctuary of the Prophet's mosque at Medina. He charged highly for his services; for when he was commissioned by the pious 'Umar II (reigned 717–20) to calligraph a complete Koran in like style, the caliph, though admiring his product, found the fee excessive and returned it to the artist. The only other named calligrapher from Umaiyad times was the ascetic Mālik ibn Dīnār (d. 127/745 or 130/748) of Basra, who took payment for his work. Ibn al-Nadīm's list of Abbasid calligraphers is naturally rather more extensive; he also names certain famous illuminators and binders.

None of the 'Kufic' Korans hitherto reported contains a colophon giving its date and the name of its copyist; apart, that is, from the patently forged signatures of the caliphs 'Uthmān and 'Alī and like

personalities. Notices of pious bequest enable us to assign a *terminus ante quem* to a few codices; the earliest of these, according to the late Professor D. S. Rice, yields a date not later than 264/876. Many copies—all are fragmentary—are certainly older than this, and scholars have established palaeographical criteria taking the series back to the beginning of the second century of Islam. Varieties of the normal 'Kufic' hand continued in common use down to the middle of the 4/10th century. All Korans down to that period were written on vellum, at any rate so far as surviving copies show; paper passed into common use about the turn of the ninth century, and our earliest non-Koranic manuscripts attest its employment generally. In western Islam, however, vellum remained in fashion very much longer.

Quite apart from the design of the scripts, 'Kufic' Korans are distinguished from their successors by the system of vocalization employed, and by the absence or paucity of diacritical signs to differentiate between certain groups of letters otherwise identical in shape. The usual controversy surrounds the history of these orthographical aids; the extant codices do little to clarify matters, owing to the tenacious conservatism of many Koranic scribes. By the time of the famous al-Khalīl ibn Aḥmad (d. 170/786) the full range of signs now still in use had already been perfected; nevertheless the old system, or the lack of system, continued in practice for many decades thereafter. One codex in the Chester Beatty collection (Nos. 23–26) furnishes important evidence on this point, as will be mentioned presently.

A further distinction of 'Kufic' from other Korans is the arrangement of the writing on the page, making the breadth usually longer —often much longer—than the height. It was presumably the flimsier nature of paper, as compared with parchment, together with the exigencies of binding and stacking, which determined the shape of page which has almost invariably been used in manuscripts from the 9th century onwards. Apart from this, the size of the page differed widely, varying in this collection from 5·6 × 9 cm. (No. 13) to 30·3 × 42 cm. (No. 1).

The reader may trace for himself, from the descriptions of the individual codices and by examining the plates, the variety of calligraphic styles, the orthographical devices, and the kinds of ornament and illumination exhibited in this remarkable series of 'Kufic' Korans. Special attention is drawn to No. 4, three folios from a famous and noble codex, leaves of which are scattered over a number of libraries; the vellum has been dyed a dark blue, and the superb calligraphy, unpointed and unvocalized, has been executed in gold. No. 5 is a single leaf of illumination, very ancient, which has been discussed and reproduced elsewhere; as also has the illumination of No. 6. No. 16 contains a note of donation dated 298/911 and signed ʿAbd al-Munʿim ibn Aḥmad, at Damascus. No. 18 is an extensive fragment, amounting to ninety-six folios. Nos. 8, 19, and 20 are unusually taller than they are long.

The second group of codices in this collection (Nos. 23–39) has been styled 'Persian' Kufic (otherwise called 'semi-Kufic', 'bent Kufic', or 'East-Persian Kufic'), to designate a hand, or rather a variety of hands, immediately recognizable by the diagonal characteristics, the orthography being uniform with that of the developed *naskh*. Hitherto it has been supposed that this script first appeared towards the middle of the 4/10th century, and that the earliest Koran written in this hand was one inscribed on paper and dated 361/972. Now, however, it is clear, from the evidence of Nos. 23 to 26, that a considerably earlier date must be assigned to the invention of this remarkable and, in its fullest refinement, most exquisite and decorative script. No. 26 (the four volumes are part of a set of the Koran in sections) contains a note, dated 292/905, stating that the signatory, Aḥmad ibn Abi 'l-Ḳāsim al-Khaiqānī, had then 'corrected' the transcription. The hand has certain resemblances to that of Chester Beatty MS. 3494, dated 279/892, as will be seen by comparing Plate 68 of my *Handlist of the Arabic Manuscripts*. (Other secular manuscripts in the Chester Beatty collection executed in 'Persian' Kufic are Nos. 3051 and 4000.) A detailed description and discussion of these volumes is printed in *Oriental College Magazine*, May and August 1964, pp. 9–16.

In No. 28, as in Nos. 23 to 26, both systems of vocalization, the 'Kufic' as well as the normal, are present; the normal, with other orthographical signs, having been apparently added later. No. 29 has only the normal vowels and signs, in no fewer than four different colours, as well as three introductory pages of gold illumination. No. 32 is vocalized after the Kufic manner, as also are Nos. 33 and 34; the latter contains a complete section of the Koran. No. 35, which comprises a very substantial part of the Koran, with two opening pages of gold and blue illumination, has Kufic vowels; so too has No. 36, with its remarkably large and handsome script. The ten folios of No. 37, magnificently calligraphed and sumptuously decorated, come from a very famous dispersed codex which E. Kühnel assigns to the 6/12th century, and Salahuddin al-Munajjed dates a century earlier.

Of this group the minority (Nos. 23–26, 29, 30) are written on vellum, the rest being executed on paper. Of the third group, designated as Early Naskh (Nos. 40–48), only the first is of vellum. It is not necessary to repeat here the evidence for a cursive hand, the ancestor of *naskh*, being practised side by side with the most ancient 'Kufic'; what is interesting about No. 40 is the use of a largely unpointed *naskh*, almost rustic in character, for the transcription of the Koran. This fragment certainly antedates all reported *naskh* Korans, and its assigning to the 4/10th century is cautious and conservative.

No. 41, a superbly calligraphed and delicately illuminated complete codex, dated 391/1000–1 at Baghdad and signed ʿAlī ibn Hilāl, has been minutely described and lavishly reproduced in D.S. Rice's brilliant monograph *The unique Ibn al-Bawwāb manuscript in the Chester Beatty Library* (Dublin, 1955). Despite the detailed and erudite argument, Professor R. Ettinghausen is not convinced of the certainty of the attribution to Ibn al-Bawwāb, the most eminent of all Arab calligraphers, whose styles and methods are excitingly expounded and illustrated in a monograph by Muḥammad ibn Ḥasan al-Ṭībī, a disciple of the Ibn al-Bawwāb school, autographed in 908/1503, and published at Beirut in 1962.

No. 42, a quite small but complete copy with fine though damaged illumination, is also a very important relic of the early and sparsely attested school of *naskh* calligraphy, having a colophon with the date 428/1037. A century and a half separates this little volume from the next dated codex in the collection. No. 43 is a truly majestic creation, very large (it measures 43×31·5 cm.) and splendidly illuminated, dated 582/1186 and signed ʿAbd al-Raḥmān ibn Abī Bakr ibn ʿAbd al-Raḥīm al-Kātib 'Zarrīn-Ḳalam' ('Golden Pen'), who in this volume (to quote from the *Survey of Persian Art*) 'achieves designs in a half-dozen styles of script combined, distinct in form, scale, movement, weight, emphasis, and colour value. Such an arrangement is a veritable orchestration of soundless choirs.' This is the earliest example in the collection of the use of large script separated by bands of lines in smaller script, afterwards to become a particular feature of Persian calligraphy, here already contrived with masterly perfection. Ten years later, in 592/1195, Abū Nuʿaim ibn Ḥamza al-Baihaqī compiled No. 44, a complete section of the Koran with the daintiest of ornamentation, otherwise returning to the undifferentiated style of a uniform, and uniformly perfect, hand.

Of the remaining four copies in this group one is dated, the other three undated; they display an interesting contrast of styles. No. 45 is notably large, 368 folios measuring 39×33 cm., with a rich complement of fully illuminated pages fore and aft. No. 46, of very modest size but with even more lavish decoration, was completed in 677/1278 at Konya (where the poet-mystic Jalāl al-Dīn Rūmī had but recently died), by al-Ḥasan ibn Jūbān ibn ʿAbd Allāh of that city. No. 47 might be called an 'economy' Koran, very small (6·3×4·5 cm.) and inscribed in a minute hand, with a bare minimum of illumination, foreshadowing a distinctive Turkish fashion. In No. 48, a fragment, we encounter for the first time a full range of reading and notation symbols.

The fourth group, the Mamluk Korans (Nos. 49–118), ranges in date from the 7/13th to the 9/15th century; few of them contain dated colophons, some of them are of a massive size. The illumination,

often extremely spectacular, depends upon a rich palette which includes burnished gold and blood red, imparting an impression of opulent and sometimes of barbaric splendour. The series opens with three sets of fragments (Nos. 49 to 51) of what must have been a multifoliate copy, inscribed in unusually large script, only three lines to the page, the *alifs* measuring 4·5 cm. high. No. 53, a section of the Koran calligraphed entirely in gold, is encased in a fine Mamluk binding. Nos. 54 and 55 are single leaves remarkable as containing, between the lines of Arabic, versions in Persian and Turkish. No. 56, a large and splendid codex, is dated 720/1320. No. 57, equally massive, was commissioned by the Mamluk ruler al-Malik al-Nāṣir whose reign extended from 748/1347 to 762/1361; it is inscribed in the Persian style of bands of alternating size.

All the volumes Nos. 58 to 62 contain pages of rich illumination, whilst No. 63 has a fine Mamluk fretwork binding. No. 64 is noteworthy for its mixture of scripts, a feature of No. 66 also; No. 65, a majestic copy, contains an interlineary Persian translation. No. 67, like Nos. 49 to 51, has only three lines of very large *naskh* (*alif* 4·7 cm. high) to the page, and its binding is Mamluk. No. 69, a complete section calligraphed in gold, is dated 734/1334 and signed Amīr Ḥājj ibn Aḥmad al-Ṣā'inī: Nos. 70 to 73 belong to the same set. Sections by various scribes are contained in Nos. 74 to 90; of these, Nos. 75, 77, 79, 81, 83 (with an interlineary Persian translation) and 90 have Mamluk bindings, whilst No. 85 contains a note of donation dated 816/1413–14 in the name of the Mamluk ruler Barsbāy (d. 841/1438). No. 91 is a single leaf calligraphed in gold with black vowel signs; No. 92 contains two pages (50×35 cm.) of opening illumination. Nos. 93 and 94 make a pair of superbly illuminated calligraphy, measuring 74×49 cm.

Nos. 97 and 98 are Korans fashioned as scrolls. No. 97 is dated 767/1366 and signed Muḥammad ibn Manṣūr ibn ʿAlī al-Ḥanafī al-Ḥusainī al-Kakhtāwī, at Cairo. The script of No. 98, which is minute, from time to time forms patterns in a most interesting variety of calligraphic styles.

There follows a succession of signed and dated copies. No. 99, of 813/1411, was the work of Zain al-Dīn ʿAbd al-Raḥmān ibn Yūsuf ibn al-Ṣāʾigh al-Kātib, the most eminent calligrapher of his time, who died in 845/1442. No. 100 is dated 832/1429, and was written for Barsbāy. No. 101, a majestic volume measuring 58·8×42·5 cm. with a splendid Mamluk binding, was calligraphed by Muḥammad Abu'l-Fatḥ al-Anṣārī in 847/1444; al-Malik al-Ẓāhir (reigned 842–57/1438–53) donated it in 848/1444. No. 102, written for the Mamluk ruler Abū Saʿīd Khushqadam (865–72/1461–7), is signed Jānam ibn ʿAbd Allāh al-Saifī (d. 888/1483). No. 103, which contains a donation note dated 873/1468, was commissioned by Mughlabāy ibn ʿAbd Allāh al-Ibrāhīmī. No. 104, a truly superb codex (it measures 58·8×48 cm. and is finely illuminated), was executed for the great Qāʾit-Bey (reigned 873–901/1468–95). No. 105, which has a Mamluk binding, is signed Aḥmad ibn Bakht Khujā al-Shāfiʿī al-Ṭarābulusī and dated 896/1491.

The volumes 109 to 118 comprise sections of Korans, all except 111 in Mamluk bindings; the last six are from a set of thirty.

The fifth group (Nos. 119–31) are Maghribī, from the far west of the Arab world, all undated, ranging from the 5/11th to the 13/19th century. The following are of vellum, the use of which continued much longer in Morocco and Moorish Spain than in the rest of Islam: Nos. 119 (a small fragment, calligraphed in gold with vowels in red, blue, and green), 120 (two folios only), 121 (a complete Koran in a minute hand), 122 (similar), 123 (the first three suras), 124 (a group of suras), 125 (a half of Sura 11), 126 (described as Section VI), and 127 (described as Section VII). No. 131 is an excellent example of the final phase of Maghribī calligraphy, and comprises the second half of the Koran.

The Persians excelled all other Islamic peoples in artistic creativeness, and it is therefore not surprising that the sixth group, the Persian (Nos. 132–83), should include the most exquisite examples, alike of calligraphy, illumination, and binding, in the whole collection. To contemplate their perfection of design and colour-blending is to enjoy a sublime spiritual experience. Many of the volumes in

this series, dating from the 7/13th to the 12/18th century, are the signed work of famous artists; here attention may be particularly directed to a choice selection, the most perfect specimens of the art of the book. No. 132 is calligraphed all in gold with vowels in blue, that favourite combination of hues which imparts such satisfying spirituality to Persian decoration. No. 133 is a striking union of silver with gold against a rose background. No. 136, dated 728/1328 and signed ʿAbd Allāh al-Ṣairafī, gold script with blue vowels, a blend repeated in the illumination, has already been reproduced elsewhere; so too has No. 137, dated 738/1338 and signed ʿAbd Allāh ibn Aḥmad ibn Faḍl Allāh ibn ʿAbd al-Ḥamīd.

The script of the fragment No. 138 is all gold with blue vowels. No. 139, dated 834/1430–1 and signed ʿAbd Allāh al-Harawī, shows a striking combination of styles in gold and black. No. 140, by Muḥammad ibn Muḥammad ibn ʿImrān al-Ḥanafī and dated 868/1464, is perhaps Turkish rather than Persian. No. 141, by the noted calligrapher ʿAbd Allāh al-Ṭabbākh al-Harawī, dated 873/1467, is remarkable for its blue margins adorned with gold floral sprays. No. 142, a small copy, Turkish in style, is dated 884/1479–80 and signed Aḥmad ibn al-Sirāj al-Tibrīzī. No. 144 combines blue with gold and black scripts; No. 147 alternates black with gold, being the work of the famous Zain al-ʿĀbidīn ibn Muḥammad al-Kātib of Shiraz, dated 888/1483, a pair with No. 148. No. 149 mixes gold and black. No. 151 is a series of choicely decorated section-openings.

The arrangement of No. 152, a fragment of what must have been a massive codex (it measures 52·3 × 36 cm.), is very unusual, with its double margins enclosing variant readings and a Persian commentary; signed by Ṣadr ibn Bā Yazīd ibn Ibrāhīm 'Fārsī', it is dated 903/1497–8. No. 153, dated 961/1554, is a splendid example of the work of Maqṣūd ʿAlī al-Sharīf of Tabriz, called Maftūlband, with illumination by Bābā al-Tibrīzī; the Persian binding is notably fine, as also are those of No. 155 (dated 982/1574–5) and No. 156 (signed Rūzbihān Muḥammad al-Ṭab'ī al-Shīrāzī) No. 159, which has a splendid lacquered binding, includes marginal Persian glosses

in a graceful *shikasta* hand. Fine bindings encase the splendid No. 162, the noble No. 163 (once in the library of the Mogul emperors), and the handsome No. 164. Nos. 167 and 169 also have remarkable bindings. No. 170, a scroll minutely lettered by Muẓaffar ibn ʿAbd Allāh al-Ḥusainī al-Māzandarānī, is dated 980/1572–3.

The art of calligraphy continued to be practised to perfection through the troubled centuries following the decline and fall of the Safavid dynasty. No. 172, dated 1084/1673, and No. 173, dated 1095/1684 and signed Mīrzā Aḥmad, are pretty volumes of modest size. No. 174, by Shāgird, includes on its margins, in elegant *nastaʿlīq*, the Persian commentary of Ḥusain Wāʿiẓ Kāshifī (d. 910/1505). No. 176, a fragment, is lettered in gold on indigo with interlineary Persian translation in white. No. 177 has illumination by ʿAbd Allāh ibn Muṭṭalib al-Mustaufī of Shiraz, calligraphy by Aḥmad al-Nairizī, and is dated 1125/1713. Nos. 178 to 181 have fine illumination and lacquered bindings. Nos. 182 and 183 are scrolls.

The Turkish Korans (Nos. 184–229) form a very interesting group. Extending from the 8/14th to the 13/19th century, it is notably important for fine examples of the last period, before printing finally put an end to the calligraphic tradition. Many of the volumes are dated, and the signed work of many famous penmen is represented; the illumination and the binding are of the highest order. The most important codices are the following. No. 184, dated 740/1339–40, a large and luxurious copy, was produced by Yaḥyā al-Ṣūfī. No. 185, a fragment of a famous Koran with outstandingly splendid illumination reproduced often elsewhere, has an interlineary Persian translation. No. 188 (by Muḥammad ibn Ghaibī) is dated 859/1455 and runs to 513 folios. No. 189, rhomboid in shape, is the work of Ḥamd Allāh called Ibn al-Shaikh who also calligraphed Nos. 190 and 193; his son Muṣṭafā Dedeh was responsible for No. 201. Ḥasan ibn Aḥmad al-Qaraḥiṣārī transcribed No. 195 in 977/1570 for Sultan Selim II. No. 200, alternately black and gold, was done by Yūsuf ibn ʿAbd Allāh in 976/1568; No. 203

was calligraphed in 1095/1684 by Darwīsh Muḥammad ibn Muṣṭafā, No. 204 a year later by Darwīsh ʿAlī. No. 206 is very curious, the whole Koran minutely inscribed on a single folio of linen.

No. 209 is dated 1119/1707–8 and signed ʿAbd al-Raḥmān 'Chinījī-zāda'; the illuminator was ʿAbd Allāh ibn Muṣṭafā, who also decorated No. 210 in 1121/1709–10 for ʿAbd Allāh called al-Imām. No. 212 is dated 1160/1747 and is the work of Barbar-zāda. Abū Bakr Rāshid 'Ḥāfiẓ al-Qur'ān' wrote No. 215, al-Saiyid Ṣāliḥ 'Jamshīr Ḥāfiẓ' No. 216 in 1218/1803–4. Other dated 19th-century copies are Nos. 217 (1221/1806), 218 (1231/1816, by Muḥammad Shākir 'Ḥāfiẓ al-Qur'ān'), 219 (1236/1820–1), 220 (1247/1832, by Muṣṭafā al-Ḥilmī), 221 (1257/1841–2), 222 (1261/1845, with a solid silver binding case), 223 (1264/1848, calligraphed by Muṣṭafā ʿIzzat ʿal-Imām al-Thānī' for Sultan Abdul Majid), 224 (1267/1850–1), 225 (1284/1867), 226 (1285/1868–9, by Muḥammad Waṣfī), 227 (1288/1871–2), and 228 (1306/1889, by Ḥasan Riḍā). The illumination of some of these later copies shows European influence.

Indian, including Kashmiri, calligraphy and illumination owe much to the Persian masters, but the group in the Chester Beatty collection (Nos. 230–8) exhibit some individual features. No. 230 is notable for its margins stencilled Mogul-fashion with floral sprays. No. 231 is calligraphed in a large Bihari hand, with a marginal Persian commentary in *nastaʿlīq*. The minute and elegant script of No. 232 required only thirty-two folios to transcribe the entire Koran. No. 233 is a remarkably small copy, measuring 8 × 5 cm., yet contriving twenty-one lines to the page. No. 236, by a lady calligrapher in a large hand, has the body of the letters decorated with dots and is attractively illuminated. No. 237 is a very elegant little volume compiled in Kashmir by Aḥmad Shaikh in 1291/1874. No. 238 is a scroll.

West African Korans (Nos. 239–42), with their very individual calligraphy, have tenaciously preserved the very ancient tradition of being inscribed on loose sheets left unsewn and unbound, precariously held between leather ends or in a crude leather case and slung in a satchel.

The collection is rounded off by two sections (Nos. 243–4) calligraphed in China, with Chinese binding. The idiosyncratic hand resembles that of the lithographed Canton prayer-book reproduced in the *Encyclopaedia of Islam* (vol. i, plate x, between pp. 392 and 393); the illumination shows a remote affinity with the simpler Mamluk style.

The detailed history of illumination in Koranic manuscripts has yet to be written; its completion depends upon a far-reaching investigation of signed and dated—or accurately datable—codices, in which it is hoped that the present volume will be of some assistance. Valuable preliminary studies will be found in a number of the works listed in the bibliography. Presumably the first simple decoration to be introduced, apart from the diacritical points and vowel signs, was a symbol to indicate the end of verses—primarily a series of thin strokes, developing later into a circular or pear-shaped ornament, subsequently elaborated into a rosette. The sura-headings suggested themselves next for treatment; to begin with, distinguished from the rest of the text by being lettered in gold, they presently accumulated decoration in the form of multicoloured and patterned bands, supplemented by marginal ornaments. The groups of five and ten verses acquired their marginal symbols, and in the course of time the margins came to be crowded with a multitude of other graceful signs marking the division of the Koran into sections and portions with their subpartitions.

Full-page illuminated pages before and after the text were introduced at a quite early date, and No. 5 in this collection is a famous ancient example. In Korans of the 'Kufic', Mamluk, and Maghribī schools, these illuminated pages clearly show the influence of binding patterns, with their more and more intricate geometrical arabesques. In Persian, Turkish, and Indian Korans, these pages of dazzling beauty resemble rather the creations of the weaver's art, carpets and flowered silks. The floral designs were sometimes quite naturalistic, but that was the farthest the illuminators went in imitation of living objects; animal and human shapes were rigorously avoided.

In the pages which follow, brief descriptions are given of the 245 Korans, or sections, or fragments of Korans, which have been gathered by Sir Chester Beatty into his astounding Library. These notes will, it is hoped, be helpful to scholars, enabling them to make the corresponding identifications. They, together with non-specialist readers, will be delighted to turn to the plates which illustrate this austere handlist, to feast the eyes and entrance the mind on the dazzling spectacle of so much beauty.

HANDLIST OF THE KORANS

KUFIC

1

A considerable fragment containing from Sura XIII. 34 to Sura XVIII. 110.

Twenty folios of firm vellum, measuring 30·3 × 42 cm., 13 lines to the page. The script is thick and very regular; vowels are marked in red after the usual Kufic manner. Verse-endings are indicated by three dashes. *Alif* is 1·0 cm. high. To be noted are the cusped finials.

The binding is fairly modern, blind-tooled red leather.

Comparable scripts are Della Vida III, Munajjed 3, Vajda 1.

(MS. 1401)

2

A fragment containing from Sura VII. 157 to Sura IX. 31.

Ten folios of firm vellum, measuring 18·3 × 25 cm., 14 lines to the page. The script is upright and very regular; vowels are marked in red and black, and some diacritical points have been added. Verse-endings are not marked. *Alif* is 0·5 cm. high.

The binding is modern, green leather.

Comparable scripts are Della Vida VI, Munajjed 4 (2), Vajda 6*a*.

See Plate 11.

(MS. 1402)

3

A fragment containing Sura LXXV. 10–29.

Seven folios of firm vellum, measuring 10·5 × 18·7 cm., 5 lines to the page. The script is thick and regular; vowels are marked in red and yellow. Verse-endings are indicated by a crude ornament. *Alif* is 1·8 cm. high.

The binding is modern, red leather.

Comparable scripts are Della Vida VIII, Munajjed 5 (1), Vajda 6*b*.

(MS. 1403)

3*a*

An incomplete Koran.

Two hundred and one folios of firm vellum, measuring 38× 47 cm., 19 lines to the page. The script is upright, thick, and very regular; vowels are marked in red. *Alif* is 1·0 cm. high. Ornamental bands of coloured design mark the beginnings of Suras.

The binding is Mamluk, brown leather flapped.

Comparable scripts are Della Vida VIII, Munajjed 5 (1), Vajda 6*b*.

(MS. 1404)

4

A small fragment containing Sura II. 57–95.

Three folios of firm, deep blue vellum, measuring 27·6× 36·7 cm., 15 lines to the page. The very beautiful script is executed in gold and is unvocalized. Verse-endings are marked with circular ornaments. *Alif* is 1·2 cm. high.

The binding is modern, dark-green leather.

See Martin, pl. 141; Arnold-Grohmann, p. 20; Upham Pope III, p. 1944; Munajjed, 5 (2).

See Plate 12. (MS. 1405)

5

One leaf of illumination, presumably detached from a Kufic Koran.

One folio of firm vellum, measuring 12·0×28·5 cm. The illumination has been executed in gold and black.

See Martin, pl. 234; Ettinghausen, p. 168.

See Plate 13. (MS. 1406)

6

A small fragment containing odd leaves from Sura XXIX. 43 to Sura LXIV. 7.

Four folios of firm vellum, measuring 21·8 × 32·3 cm., 5 lines to the page. The script is thick and very regular; vowels are marked in red and black, and verse-endings indicated by circular ornaments. *Alif* is 2·6 cm. high.

The first and last two pages are illuminated in gold and black.

The binding is modern, green leather.

Comparable scripts are Della Vida VII, Munajjed 3, Vajda 6*b*.

For the illumination see Martin, pl. 233; Kühnel, p. 27.

See Plates 14–16. (MS. 1407)

7

A fragment containing from Sura XXXV. 33 to Sura XXXVI. 17.

Nine folios of firm vellum, measuring 16·2 × 23·2 cm., 6 lines to the page. The script is upright and very regular; vowels are marked in red. *Alif* is 1·6 cm. high.

The binding is fairly modern, blue silk boards.

Comparable scripts are Della Vida XIII, Munajjed 2 (2), Vajda 2. (MS. 1408)

8

Fragments containing from Sura LXV to Sura LXVII. 1 and from Sura LXXV. 16 to LXXVII. 29.

Fourteen folios of firm vellum, measuring 12·3 × 9 cm., 9 lines to the page. The script is upright and regular; vowels are marked in red, blue, green, and yellow. Verse-endings are marked with three dots in triangle. *Alif* is 1·0 cm. high.

The binding is modern, green leather.

Comparable scripts are Della Vida VI, Munajjed 3, Vajda 2.

See Plate 17. (MS. 1409)

9

A large fragment containing from Sura LXV to the end of the Koran.

Ninety-one folios of firm vellum, measuring 10·3 × 18·3 cm., 8 lines to the page. The script is upright and regular; vowels are marked in red and green. *Alif* is 1·0 cm. high.

The binding is modern, red leather.

The script is very similar to that of No. 8. (MS. 1410)

10

A fragment containing from Sura XCIII to the end of the Koran.

Eleven folios of firm vellum, measuring 12·8 × 20·2 cm., 10 lines to the page. The script is upright and regular; vowels are marked in red and blue. *Alif* is 0·8 cm. high.

The first and last pages are illuminated in gold, red, and blue.

The binding is modern, red leather.

The script is similar to that of No. 8.

See Plates 1 and 18. (MS. 1411)

11

A small fragment containing from Sura XVIII. 12 to Sura XVIII. 73.

Eleven folios of firm vellum, measuring 15·5 × 22·2 cm., 10 lines to the page. The script is upright and very regular; vowels are marked in red and green. Verse-endings are indicated by a pear-shaped ornament. *Alif* is 1·0 cm. high. The first leaf is illuminated in gold.

The binding is modern, red leather.

The script is similar to that of No. 8. (MS. 1412)

12

Fragments from Sura XLII to Sura XLV.

Nineteen folios of firm vellum, measuring 14·3 × 21·5 cm., 12 lines to the page. The script is upright and regular; vowels are marked in red and green. Verse-endings are indicated by a pear-shaped ornament. *Alif* is 1·0 cm. high.

The binding is Turkish, flapped brown leather with sunk gilt ornaments.

The script is similar to that of No. 8. (MS. 1413)

13

Fragments from Sura LXXI. 3 to Sura C.

Twenty-one folios of firm vellum, measuring 5·6×9 cm., 13 lines to the page. The script is very small, upright and fairly regular; vowels are marked in red. *Alif* is 0·2 cm. high, without finials.

The binding is blind-tooled dark-brown leather.

A comparable script is Munajjed 4 (2). (MS. 1414)

14

A fragment containing from Sura LVII. 22 to Sura LXIV. 2.

Thirty-seven folios of firm vellum, measuring 10·7×16·7 cm., 9 lines to the page. The script is upright and regular; vowels are marked in red and green. Verse endings are indicated by a circular ornament. *Alif* is 1·2 cm. high.

The binding is fairly modern, red leather.

The script is similar to that of No. 8. (MS. 1415)

15

A fragment containing from Sura II. 254 to Sura III. 88.

Thirty-three folios of firm vellum, measuring 11·5×17·8 cm., 5 lines to the page. The script is thick and regular; vowels are marked in red, black, blue, and yellow, and some diacritical points have been added. *Alif* is 2·0 cm. high.

The first and last pages are illuminated in gold.

The binding is fairly modern, black leather.

The script is similar to that of No. 6. (MS. 1416)

16

A small fragment containing from Sura xxii. 76 to Sura xxii. 78.

Three folios of firm vellum, measuring 21 × 31·2 cm., 9 lines to the page. The script is upright and very regular; vowels are marked in red and black, and some diacritical points have been added. Verse-endings are indicated by a pyramid of dots. *Alif* is 1·5 cm. high.

Folios 2*b* and 3*a* are illuminated in gold and red.

Folio 3*b* contains a donation note by ʿAbd al-Munʿim ibn Aḥmad dated, at Damascus, Dhu'l-Qaʿda 298 (July 911).

The binding is modern, green leather.

The script is similar to that of No. 6.

See Plates 19 and 20. (MS. 1421)

17

Two small and separate fragments.

Five folios of firm vellum, measuring 18·5 × 26 cm., 6 and 15 lines to the page. The scripts are upright and regular; vowels are marked in red and green, and in red respectively. Some diacritical points have been added. *Alif* is 2·4 cm. high.

The binding is modern, green leather.

The script is similar to that of No. 6. (MS. 1422)

18

An extensive fragment.

Ninety-six folios of firm vellum, measuring 18·5 × 26 cm., 15 lines to the page. The script is upright and regular; vowels are marked in red. Verse-endings are indicated by a circular ornament. *Alif* is 0·7 cm. high.

The binding is fairly modern, red leather.

The script is similar to that of No. 8. (MS. 1423)

19

A fragment containing from Sura xi. 116 to Sura xv. 88.

Eighteen folios of firm vellum, damaged, measuring 21× 16·2 cm., 22 lines to the page. The script is upright and regular; vowels are marked in black, green, red, and yellow.

Unbound. (MS. 1616)

20

A fragment containing from Sura xiii. 22 to Sura xviii. 81.

Thirteen folios of firm vellum, measuring 18·5× 13 cm., 6 lines to the page. The script is upright and regular; vowels are marked in black, green, red, and yellow.

Unbound. (MS. 1617)

21

A fragment containing from Sura xxi. 1 to Sura xxi. 36, being the beginning of Juz' xvii.

Twenty folios of firm vellum, damaged, measuring 17× 22·7 cm., 5 lines to the page. Vowels are marked in black, red, and yellow.

Folios 2*b*, 3*a*–*b*, and 4*a* are illuminated in gold, red, and blue.

Unbound. (MS. 1618)

22

A fragment containing from Sura x. 83 to Sura xi. 60.

Sixty folios of firm vellum, measuring 12·5× 18·5 cm., 7 lines to the page. The script is upright and regular; vowels are marked in red, green, and yellow. *Alif* is 1·3 cm. high.

The binding is red leather, the margins gold-tooled.

The script is similar to that of No. 6. (MS. 1432)

'PERSIAN' KUFIC

23

Juz' III.

Forty-seven folios of firm vellum, measuring 12×9·2 cm., 8 lines to the page. The script is upright and regular, fully pointed and vocalized after the *naskh* fashion, in red and black. Verse-endings are indicated by a crude circular ornament. *Alif*, sometimes crooked at both ends, is 0·8 cm. high.

The binding is fairly modern, flapped brown leather.

The script, which appears to have no near parallel, is uniform with No. 26. (MS. 1417*a*)

24

Juz' V.

Forty-six folios of firm vellum, uniform with No. 23.

(MS. 1417*b*)

25

Juz' IX and X.

Forty-eight folios of firm vellum, uniform with No. 23.

(MS. 1417*c*)

26

Juz' XVIII and XIX.

Forty-six folios of firm vellum, uniform with No. 23.

Corrector, Aḥmad ibn Abi' l-Qāsim al-Khaiqānī.

Dated Shaʿbān 292 (June 905). (MS. 1417*d*)

27

Fragments from Sura VII. 115 to Sura XII. 54.

Fifty-four folios of firm paper, measuring 9×7·2 cm., 20 lines to the page. The script is small, upright, and very regular, fully pointed and vocalized in black. *Alif* is 0·3 cm. high.

The binding is modern, green leather.

The closest comparable script is Munajjed 8. (MS. 1418)

28

A fragment containing from Sura II. 263 to Sura III. 44.

Thirty-four folios of firm paper, measuring 20·7 × 14·5 cm., 5 lines to the page. The script is upright, shafted and regular, fully pointed and vocalized in red, blue, and green. Verse-endings are indicated by a crude circular ornament. *Alif* is 2·6 cm. high.

The binding is fairly modern, black leather.

A fairly comparable script is Munajjed 19.

See Plate 21. (MS. 1419)

29

Juz' XVIII (incomplete).

Twelve folios of firm vellum, measuring 25·7 × 19·5 cm., 7 lines to the page. The script is upright and very regular, fully pointed and vocalized in red, blue, green, and yellow. Verse-endings are indicated by a circular ornament. *Alif* is 2·5 cm. high.

The first three pages are illuminated in gold.

A comparable script is Munajjed 8.

See Plate 22. (MS. 1425)

30

A fragment containing from Sura XXXIII. 55 to Sura XXXIV.

Forty-two folios of firm vellum, damaged, measuring 14 × 10 cm., 5 lines to the page. The script is upright, shafted, and very regular, fully pointed and vocalized in red and blue. Verse-endings are indicated by a circular ornament. *Alif* is 1·4 cm. high.

The binding is modern, white vellum.

The script is somewhat similar to that of No. 28. (MS. 1426)

31

Fragments of Suras II, III, IV, VI, VIII, etc.

Sixty-four folios of firm paper, measuring 21·8 × 17·6 cm., 7 lines to the page. The script is upright and regular, fully pointed and vocalized in red. Verse-endings are indicated by a pear-shaped ornament.

Unbound.

The script is similar to that of No. 27. (MS. 1427)

32

Fragments containing Sura IV. 71–93, 118–50 and Sura VI. 51–102.

Thirteen folios of firm paper, measuring 21·2 × 16·3 cm., 15 lines to the page. The script is upright and regular, fully pointed and vocalized in red and green. Verse-endings are indicated by a pear-shaped ornament. *Alif* is 0·8 cm. high.

The binding is modern, red leather.

The script is similar to that of No. 29. (MS. 1420)

33

A fragment containing from Sura XXI. 1 to Sura XXII. 22.

Eighty-five folios of firm paper, measuring 14 × 9 cm., 5 lines to the page. The script is upright and regular, fully pointed and vocalized in red and green. Verse-endings are indicated by a pear-shaped ornament. *Alif* is 1·3 cm. high.

The binding is modern, red leather.

The script is similar to No. 29. (MS. 1428)

34

Juz' v.

Fifty-one folios of firm paper, measuring 19·4 × 16·3 cm., 5 lines to the page. The script is upright and very regular, pointed and vocalized in red and green, and is within gold margins. *Alif* is 2·0 cm. high.

The binding is modern, brown leather.

The script is similar to that of No. 29. (MS. 1429)

35

A large fragment containing from Sura I to Sura VI. 165.

One hundred and seventy folios of firm paper, measuring 26× 17·8 cm., 10 lines to the page. The script is upright and very regular, fully pointed and vocalized in red, blue, green, and yellow. Verse-endings are occasionally indicated by a pear-shaped ornament. *Alif* is 1·0 cm. high.

The first two pages are fully illuminated in gold and blue.

The binding is brown leather, all over geometrical arabesques.

The script is similar to that of No. 29.

See Plate 23. (MS. 1434)

36

Fragments.

Twelve folios of firm paper, measuring 41 × 29·7 cm., 9 lines to the page. The script is large, upright, and very regular, pointed and vocalized in blue, red, and green. Verse-endings are indicated by a circular ornament. *Alif* is 2·4 cm. high.

Unbound.

The script is similar to that of No. 29.

See Plate 24. (MS. 1433)

37

A fragment from the beginning and end of Juz' VI.

Eleven folios of firm paper, measuring 33·5 × 23·8 cm., 4 lines to the page. The script is tall, shafted, and very regular, fully pointed and vocalized in red. *Alif* is 4·3 cm. high.

All pages are fully decorated within gold margins. The first page is fully decorated in gold and blue.

The binding is modern, red flapped leather.

See Kühnel, p. 28; Upham Pope, pl. 931B, 932A; *Encycl. of Islam* (Arabia), pl. v (1); Munajjed, 10.

See Plate 24. (MS. 1436)

38

A small fragment containing from Sura XCII. 6 to Sura XCIII. 4.

Two folios of firm paper, measuring 21·5 × 18·3 cm., 5 lines to the page.

Unbound. (MS. 1607)

39

A small fragment containing Sura L. 3–17.

One folio of firm paper, measuring 31 × 20·3 cm., 10 lines to the page.

Unbound. (MS. 1608)

EARLY NASKH

40

Fragments from Sura xxviii. 6 to Sura cix. 1.

Thirty-six folios of firm vellum, damaged, measuring 36·3× 27·6 cm., 25 lines to the page. The script is an ancient *naskh*, largely unpointed, 4/10th century.

Unbound. (MS. 1615)

41

The Koran.

Two hundred and eighty-six (two hundred and eighty) folios of firm paper, measuring 17·7× 13·7 cm., 15 lines to the page. The script is superb old *naskh*.

The first six and last four pages are fully illuminated.

The binding is fairly modern, dark-red flapped.

Copyist, ʿAlī ibn Hilāl [Ibn al-Bawwāb].

Dated, at Baghdad, 391 (1000–1).

See D. S. Rice, *passim*; R. Ettinghausen, *Arab Painting*, pp. 170–1.

See Plate 26. (MS. 1431)

42

The Koran.

One hundred and seventy-five folios of firm paper, measuring 9·3×7·7 cm., 25 lines to the page. The script is small, regular old *naskh*.

The first and last pages are fully illuminated in gold and blue.

The binding is modern, gold-tooled red flapped leather.

Dated Monday, 21 Rajab 428 (10 May 1037). (MS. 1430)

43

The Koran.

Two hundred and fifteen folios of firm paper, measuring 43× 31·5 cm., 19 lines to the page. The script is alternately large and medium *naskh* (1+8+1+8+1), all black apart from certain words (notably Allāh) in gold.

The first four and last four pages are fully illuminated in gold and blue.

The binding is Turkish, flapped dark-red leather with sunk ornaments.

Copyist, ʿAbd al-Raḥmān ibn Abī Bakr ibn ʿAbd al-Raḥīm al-Kātib 'Zarrīn-Ḳalam'.

Dated 15 Jumādā I 582 (3 August 1186).

See Upham Pope, pl. 929A; Dimand, pl. 70.

See Plate 27. (MS. 1438)

44

A large part containing from Sura XIV. 27 to Sura XXIII. 57, described as Juz' VII (of 14) and Juz' XIII (of 28 parts).

One hundred and eighteen folios of firm paper, measuring 20× 14·5 cm., 7 lines to the page. The script is a superb *naskh*.

The first three pages, and folios 116*b*–117*a*, are illuminated in red and brown.

The binding is dark-blue leather with red and gold sunk ornaments.

Copyist, Abū Nuʿaim ibn Ḥamza al-Baihaqī.

Dated Muḥarram 592 (December 1195).

See Plates 28–30. (MS. 1435)

45

The Koran.

Three hundred and sixty-eight folios of firm paper, measuring 39×33 cm., 9 lines to the page. The script is a splendid large *naskh*, 6/12th century.

The first three and last four pages are fully illuminated in gold and various colours.

The binding is modern, flapped red morocco.

See Plates 2 and 31. (MS. 1439)

46

The Koran.

Three hundred and forty-one folios of firm paper, measuring 10·5×8 cm., 15 lines to the page. The script is a small regular *naskh*.

The first four and last eight pages are fully illuminated in gold and blue.

The binding is brown leather with tooled arabesques. Six folios are mounted separately.

Copyist, al-Ḥasan ibn Jūbān ibn ʿAbd Allāh al-Ḳūnawī.

Dated, at Konya, end of Rabīʿ II 677 (September 1278).

(MS. 1466)

47

The Koran.

Two hundred and thirty-one folios of firm paper, measuring 6·3×4·5 cm., 20 lines to the page. The script is a minute, regular *naskh*, 7/13th century. Sura headings are minimally decorated.

The first two pages are fragmentarily illuminated.

The binding is fairly modern, dark-red flapped leather.

(MS. 1445)

48

A fragment containing from Sura IX. 95 to Sura X. 90.

One hundred and three folios of firm paper, measuring 21×17 cm., 4 lines to the page. The script is a clear and regular *naskh*, 7/13th century.

The binding is modern, dark-brown flapped leather.

See Plate 32. (MS. 1446)

MAMLUK

49

Fragments containing parts of Suras XVIII to XX.

One hundred and twenty folios of firm paper, measuring 33·5× 24·5 cm., 3 lines to the page. The script is a majestic *thulth*, 7/13th century. *Alif* is 4·5 cm. high.

Unbound. (MS. 1437*a*)

50

A fragment containing from Sura LVIII. 7 to Sura LXVI. 3.

One hundred and twenty-eight folios of firm paper, measuring 33·5× 25·2 cm., 3 lines to the page. The script is a majestic *thulth*, uniform with No. 49.

Unbound. (MS. 1437*b*)

51

A fragment containing from Sura LXXVIII. 38 to Sura CIV. 6.

One hundred and sixteen folios of firm paper, measuring 34× 24·5 cm., 3 lines to the page. The script is a majestic *thulth*, uniform with No. 49.

The binding is modern, dark-brown flapped leather.

See Plate 33. (MS. 1437*c*)

52

A small fragment containing Sura XX. 52–65.

Six folios of firm paper, measuring 33·5× 24 cm., 3 lines to the page. The script is a majestic *thulth*, uniform with No. 49.

The binding is modern, green leather. (MS. 1440)

53

Juz' XII.

Fifty-one folios of firm paper, measuring 21·2 × 16 cm., 5 lines to the page. The script, executed entirely in gold, is a splendid *thulth*, 7/13th century.

The first and last pages are fully illuminated in gold and blue.

The binding is Mamluk, dark-brown flapped leather with tooled ornaments and borders.

See Plate 34. (MS. 1448)

54

A small fragment containing from Sura IV. 176 to Sura V. 1.

One folio of firm paper, measuring 27 × 29·2 cm., 3 lines to the page, with interlineary Persian and Turkish translations. The main script is large *thulth*, the subsidiary small *naskh*, 7/13th century.

Unbound. (MS. 1606)

55

A small fragment containing Sura XXVII. 73–75.

One folio of firm paper, uniform with No. 54.

Unbound. (MS. 1630)

56

The Koran.

Three hundred and ten folios of firm paper, measuring 48·4 × 35·4 cm., 13 lines to the page. The script is a splendid large *thulth*. *Alif* is 1·5 cm. high.

The first two and last three pages are fully illuminated in gold, blue, and various colours.

The binding is modern, brown flapped leather.

Dated Rajab 720 (August 1320). (MS. 1481)

57

The Koran.

One hundred and fifty-five folios of firm paper, measuring 47·5×35 cm., 17 lines to the page. The script is alternately large *thulth* and medium *naskh* (1+7+1+7+1), the *thulth* being inscribed in gold, *alif* 2·0 cm. high.

The first three and last three pages are fully illuminated in gold, blue, and various colours.

The binding is fairly modern, dark-red leather with tooled ornaments.

This copy was executed on the order of al-Malik al-Nāṣir (reigned 748–52/1347–51 and 755–62/1354–61). (MS. 1455)

58

The Koran.

Five hundred and forty folios of firm paper, measuring 29·2×20 cm., 11 lines to the page. The script is a splendid *naskh*, 8/14th century.

The first three and last two pages are fully illuminated in gold, blue, and various colours.

The binding is modern, dark-red flapped leather.

(MS. 1477)

59

The Koran.

Two hundred and thirty-five folios of firm paper, measuring 33×25 cm., 13 lines to the page. The script is an excellent *naskh*, 8/14th century.

The first four and last pages are fully illuminated in gold, blue, and various colours.

The binding is dark-brown leather, flapped with gold-tooled ornaments and borders, decorated within gold and blue.

See Plate 3. (MS. 1479)

60

The Koran.

Two hundred and fifty-two folios of firm paper, measuring 35 × 25 cm., 15 lines to the page. The script is a splendid *naskh*, 8/14th century.

The first three and last four pages are fully illuminated in gold and blue.

The binding is dark-brown leather. (MS. 1457)

61

The Koran.

Three hundred and fifty-seven folios of firm paper, measuring 47 × 34 cm., 11 lines to the page. The script is a splendid *naskh*, 8/14th century.

The first four pages are fully illuminated in gold, blue, and various colours.

The binding is modern, red flapped morocco. (MS. 1485)

62

The Koran.

Two hundred and twenty-nine folios of firm paper, measuring 35·3 × 25·3 cm., 11 lines to the page. The script is an excellent *naskh*, 8/14th century.

The first four pages are fully illuminated in gold, blue, and white.

The binding is Turkish, dark-brown leather, flapped with ornaments, inside red decorated in various colours. (MS. 1472)

63

The Koran.

Two hundred and ninety-nine folios of firm paper, measuring 34 × 24·3 cm., 11 lines to the page. The script is a splendid *naskh*, 8/14th century.

The first page is illuminated in red, gold, and various colours.

The fine Mamluk binding is dark-brown leather with fretwork decoration and tooling. (MS. 1473)

64

A large portion, containing from Sura IV. 118 to Sura CI.

Three hundred and forty folios of firm paper, measuring 46× 34·6 cm., 9 lines to the page. The script is alternately a large *thulth*, *alif* is 2·7 cm. high and a medium *naskh* (1+3+1+3+1), 8/14th century.

The binding is modern, red morocco. (MS. 1484)

65

Juz' XVII to the end.

Three hundred folios of firm paper, measuring 50·5× 32·2 cm., 11 lines to the page, with interlineary Persian translation. The script is a large *naskh*, *alif* being 2·0 cm. high, 8/14th century.

The binding of 90 folios is modern, red leather. Remainder unbound. (MS. 1456)

66

A large portion, containing from Sura II. 4 to Sura LXVI. 2, with lacunae.

Two hundred and two folios of firm paper, measuring 35·5× 26 cm., 7 lines to the page. The script is alternately a large (*alif* 2·0 cm.) and a medium (*alif* 1·5 cm.) *naskh* (1+5+1), 8/14th century.

The binding is modern, red morocco. (MS. 1494)

67

A portion containing from Sura V. 86 to Sura VII. 185.

One hundred and nine folios of firm paper, measuring 38·5× 31·5 cm., 3 lines to the page. The script is a massive and elegant *naskh*, *alif* being 4·7 cm. high, 8/14th century.

The first page is illuminated in gold and red, the last two pages are framed in gold.

The binding is Mamluk, dark-brown leather with tooled ornament and border.

See Plate 35. (MS. 1487)

68

A fragment containing from Sura x. 76 to Sura xx. 119.

Fifty-nine folios of firm paper, measuring 43 × 30·5 cm., 11 lines to the page. The script is a majestic *naskh*, *alif* being 1·4 cm. high, 8/14th century.

The binding is modern, green morocco. (MS. 1454)

69

Juz' VIII.

Forty-four folios of firm paper, measuring 36 × 25·8 cm., 5 lines to the page. The script, executed throughout in gold within gold borders, is a superb *naskh*, *alif* being 1·7 cm. high.

The first two pages are illuminated in blue, gold, and red.

The binding is Turkish, black flapped leather with ornaments and tooling.

Copyist, Amīr Ḥājj ibn Aḥmad al-Ṣā'inī.

Dated Shawwāl 734 (June 1334). (MS. 1469*a*)

70

Juz' XI, lacking some folios.

Forty folios of firm paper, uniform with No. 69.

(MS. 1469*b*, *f*)

71

Juz' XVI.

Forty-seven folios of firm paper, uniform with No. 69.

(MS. 1469*e*)

72

Juz' xx lacking the first folio.

Forty-one folios of firm paper, uniform with No. 69.

(MS. 1469*c*)

73

Juz' xxvii.

Forty-five folios of firm paper, uniform with No. 69.

(MS. 1469*d*)

74

Juz' iv.

Forty-nine folios of firm paper, measuring 27× 19·7 cm., 5 lines to the page. The script is a splendid *naskh*, *alif* being 1·8 cm. high, 8/14th century.

The first four pages are fully illuminated in gold and blue.

The binding is Mamluk, flapped brown leather with ornaments and tooling.

See Plate 36. (MS. 1463)

75

Juz' iv.

Thirty-six folios of firm paper, measuring 26× 17·4 cm., 5 lines to the page. The script is a splendid *naskh*, 8/14th century.

The first four pages are fully illuminated in gold, blue, and various colours.

The good Mamluk binding is brown leather, flapped, with ornaments and tooled borders. (MS. 1464)

76

Juz' xii.

Thirty-seven folios of firm paper, measuring 26·8× 19·2 cm., uniform with No. 75.

See Plate 37. (MS. 1465)

77

Juz' XI.

Forty-one folios of firm paper, measuring 36·5×26·6 cm., 5 lines to the page. The script is a splendid *naskh*, *alif* being 1·3 cm. high, 8/14th century.

The title is decorated in gold and blue.

The fine Mamluk binding is dark-brown leather, flapped, with fretwork ornaments and tooling. (MS. 1474)

78

Juz' XXVII.

Forty-eight folios of firm paper, measuring 29·4×21 cm., 6 lines to the page. The script is a splendid *naskh*, *alif* being 1·5 cm. high, 8/14th century.

The first four pages are fully illuminated in gold, blue, and various colours.

The binding is modern, red leather. (MS. 1476)

79

Juz' VII.

Forty-seven folios of firm paper, measuring 21×15·7 cm., 5 lines to the page. The script is an excellent *naskh*, 8/14th century.

The title is illuminated in gold.

The binding is Mamluk, flapped brown leather with ornament and tooling. (MS. 1462*b*)

80

Juz' XV.

Forty-six folios of firm paper, uniform with No. 79. (MS. 1462*a*)

81

Juz' XIX.

Sixty-three folios of firm paper, measuring 26×18·8 cm., 4 lines to the page. The script is a splendid *naskh*, *alif* being 1·3 cm. high, 8/14th century.

The first page is fully illuminated in gold, blue, and red.

The binding is Mamluk, flapped dark-brown leather with ornament and borders. (MS. 1461)

82

Juz' XIX.

One hundred and twenty folios, measuring 19·5 × 14·6 cm., 6 lines to the page. The script is a splendid *naskh*, black outlined in gold, 8/14th century.

The first page is illuminated in gold.

The binding is fairly modern, red leather. (MS. 1460)

83

Juz' XXI.

One hundred and forty-nine folios, measuring 27 × 17·8 cm., 3 lines to the page with interlineary Persian translation. The script is a majestic *naskh*, *alif* being 3·2 cm. high, 8/14th century.

The first three pages are fully illuminated in gold, blue, and red.

The binding is Mamluk, flapped dark-brown leather with geometrical arabesques.

See Plate 38. (MS. 1458)

84

Juz' XXX.

Forty-five folios of firm paper, measuring 35·8 × 25·2 cm., 5 lines to the page. The script is a majestic *naskh*, *alif* being 2·5 cm. high, 8/14th century.

The first two pages are fully illuminated in blue, gold, and various colours.

The binding is modern, flapped dark-red leather.

(MS. 1493)

85

Juz' xxv.

Thirty-eight folios of firm paper, measuring 31·4×21 cm., 5 lines to the page. The script is a splendid *naskh*, *alif* being 1·8 cm. high, 8/14th century.

The first three pages are fully illuminated in gold, blue, and red.

The binding is modern, green morocco.

Folio 1*a* contains a note of donation by Barsbāy dated 816 (1413–14).

See Plate 39. (MS. 1451)

86

Juz' ix.

Thirty-four folios of firm paper, measuring 26·5×18 cm., 5 lines to the page. The script is an excellent *naskh*, 8/14th century.

The binding is modern, red cloth. (MS. 1491*b*)

87

Juz' xi.

Thirty-four folios of firm paper, uniform with No. 86.

The binding is Mamluk, brown leather, flapped.

(MS. 1491*a*)

88

Juz' xv.

Forty folios of firm paper, uniform with No. 86.

The binding is Mamluk, brown leather, flapped.

(MS. 1491*c*)

89

Juz' xx.

Forty-seven folios or firm paper, measuring 29·7×20·7 cm., 5 lines to the page. The script, executed throughout in gold, is a noble *naskh*, *alif* being 1·9 cm. high, 8/14th century.

After an opening rosette in gold, blue, and red, the next two pages are illuminated in gold and blue.

The binding is modern, dark-red flapped leather.

(MS. 1480)

90

Juz' XXII.

Fifty folios of firm paper, measuring 37 × 26·3 cm., 5 lines to the page. The script is a splendid *naskh*, *alif* being 1·8 cm. high, 8/14th century.

The title is decorated in gold, blue, and red.

The fine Mamluk binding is dark-brown leather, flapped, with gold and blind-tooled ornaments. (MS. 1478)

91

A fragment containing Sura v. 5–7.

Two folios of firm paper, measuring 44·6 × 30·2 cm., 5 lines to the page. The script, executed wholly in gold with black vowels, is a majestic *naskh*, 8/14th century.

Unbound. (MS. 1613)

92

Two pages of illumination, being the ornamental opening pages of a Koran.

Two folios of firm paper, measuring 50 × 35 cm. The illumination is in gold, blue, and red, 8/14th century.

Unbound.

See Plate 40. (MS. 1614)

93

Suras XCII and XCIII.

Two folios of firm paper, measuring 74 × 49 cm., 7 lines to the page, fully illuminated in gold, blue, and various colours. The script is majestic *naskh*, 8/14th century.

Unbound.

See Plate 41. (MS. 1627)

94

Suras CXIII and CXIV.

Two folios of firm paper, measuring 74×49 cm., 4 lines to the page, fully illuminated in gold, blue, and various colours. The script is a majestic *naskh*, 8/14th century.

Unbound. (MS. 1628)

95

Juz' VI, the opening verses.

One folio, measuring 38×28·8 cm., 5 lines to the page. The script is a splendid *naskh*, 8/14th century.

The page is decorated in gold, blue, and red. (MS. 1611)

96

A leaf containing from Sura XXIX. 66 to Sura XXX. 6.

One folio of firm paper, measuring 73·5×48·5 cm., 10 lines to the page. The script is a majestic *naskh*, 8/14th century.

The page is illuminated in gold and blue. (MS. 1629)

97

The Koran in the form of a scroll.

The scroll measures 11·4 cm. wide, the thin paper being mounted on blue cloth. The script is a small *naskh* within gold margins, continued in the borders, and is illuminated throughout in gold and blue, each Sura being introduced by an ornament. The script in places forms patterns of words, being blessings on the Prophet and Koranic texts. Magic squares etc. follow the text.

Copyist, Muḥammad ibn Manṣūr ibn ʿAlī al-Ḥanafī al-Ḥusainī al-Kakhtāwī.

Dated, at Cairo, Saturday, 5 Dhu'l-Ḥijja 767 (13 August 1366). (MS. 1624)

98

The Koran in the form of a scroll.

The scroll measures 10·1 cm. wide, the firm paper being mounted on blue cloth. The script is a minute *naskh* within gold margins, illuminated throughout in gold, blue, and various colours, each Sura being introduced by an ornament. The script at times forms patterns of Koranic texts exhibiting many styles of calligraphy, 8/14th century.

See Plate 42. (MS. 1625)

99

The Koran.

Three hundred folios of firm paper, measuring 35·3 × 18·3 cm., 11 lines to the page. The script is an excellent *naskh*.

The binding is dark-brown leather, flapped, with a sunk ornament.

Copyist, [Zain al-Dīn] ʿAbd al-Raḥmān [ibn Yūsuf] ibn al-Ṣāʾigh al-Kātib (d. 845/1442).

Dated Shawwāl 813 (February 1411). (MS. 1503)

100

The Koran.

Three hundred and twenty-two folios of firm paper, measuring 35·8 × 28 cm., 12 lines to the page. The script is a splendid *naskh*.

Folios 4*b*–5*a* are fully illuminated in blue, gold, and black.

The binding is fairly modern, flapped dark-red leather with an ornament.

This copy was written for al-Malik al-Ashraf Barsbāy (reigned 825–42/1422–38).

Dated (folio 3*a*) 21 Shaʿbān 832 (26 May 1429).

(MS. 1496)

101

The Koran.

Two hundred and ninety folios of firm paper, measuring 58·8× 42·5 cm., 11 lines to the page. The script is a majestic *naskh*.

The first two and last two pages are fully illuminated in gold, blue, and various colours.

The splendid Mamluk binding is dark-brown leather, flapped, with gold-tooled ornaments.

Copyist, Muḥammad Abu 'l-Fatḥ al-Anṣārī.

Dated Ramaḍān 847 (January 1444).

Folio 1*a* contains a record of gift, dated 18 Rabīʿ II 848 (4 August 1444), in the name of al-Malik al-Ẓāhir [Saif al-Dīn Jaqmaq] (reigned 842–57/1438–53). (MS. 1507)

102

The Koran.

Two hundred and sixty-four folios of thin paper, measuring 35·7× 27 cm., 11 lines to the page. The script is an excellent *naskh*, 9/15th century.

The first two pages are fully illuminated in gold, blue, and various colours.

The binding is modern, quarter red morocco.

Copyist, Jānam ibn ʿAbd Allāh al-Saifī (d. 888/1483).

This copy was written for al-Malik al-Ẓāhir Abū Saʿīd Khushqadam (reigned 865–72/1461–7). (MS. 1483)

103

The Koran.

Three hundred and thirty-three folios of firm paper, measuring 39·8× 30 cm., 12 lines to the page. The script is a splendid *naskh*, 9/15th century.

Folios 3*b*–4*a* are fully illuminated in gold and blue.

The modern binding is flapped, dark-red leather.

This copy was written for Mughlabāy ibn ʿAbd Allāh al-Ibrāhīmī al-Malikī al-Ẓāhirī (d. 873/1468).

Folio 3*a* contains a donation note dated 1 Dhu 'l-Qaʿda 873 (23 May 1468). (MS. 1488)

104

The Koran.

Two hundred and ninety folios of firm paper, measuring 58·8 × 40 cm., 12 lines to the page. The script is a majestic *naskh*, *alif* being 1·6 cm. high, 9/15th century.

The first page is fully illuminated in gold, blue, and various colours, and the colophon is decorated.

The binding is modern, flapped red morocco.

This copy was written for Qā'it-Bey (reigned 873–901/1468–95). (MS. 1508)

105

The Koran.

Two hundred and sixteen folios of firm paper, measuring 47·5 × 33·6 cm., 15 lines to the page. The script is an excellent *naskh*, all within gold margins.

Folios 5*b*–6*a* are fully illuminated in gold, blue, and various colours.

The binding is Mamluk, flapped dark-brown leather with gilt sunk ornaments and tooling.

Copyist, Aḥmad ibn Bakht Khujā al-Shāfiʿi al-Ṭarābulusī.

Dated Thursday, 21 Ramaḍān 896 (28 July 1491). (MS. 1486)

106

The Koran.

Three hundred and twenty-seven folios of firm paper, measuring 51·2 × 34 cm., 13 lines to the page. The script is alternately a large *thulth* (*alif* 2·6 cm.) and a medium *naskh* (*alif* 0·6 cm.) (1 + 5 + 1 + 5 + 1) within red and blue margins, 9/15th century.

The first four and last two pages are fully illuminated in blue, gold, green, and various colours.

The binding is modern, flapped red leather.

See Plate 4. (MS. 1482)

107

The Koran.

Three hundred and sixty folios of firm paper, measuring 48 × 35 cm., 11 lines to the page. The script is a splendid *naskh*, *alif* being 1·7 cm. high, 9/15th century.

The first four pages are fully illuminated in gold, blue, and various colours.

The binding is modern, flapped dark-brown leather.

(MS. 1516)

108

Pages from a Koran.

Seventeen folios of firm paper, measuring 50·2 × 35 cm., 13 lines to the page. The script is a splendid *naskh*, *alif* being 1·3 cm. high, 9/15th century.

Unbound. (MS. 1515)

109

Juz' v.

Forty-five folios of firm paper, measuring 30·2 × 26·3 cm., 5 lines to the page. The script is a noble *naskh*, *alif* being 1·6 cm. high, 9/15th century.

The first and last pages are illuminated in gold, red, and blue.

The binding is Mamluk, brown leather with a gilt ornament.

Folio 1*a* contains a notice of gift dated 822 (1419).

(MS. 1505)

110

Juz' XXVIII.

Fifty-four folios of firm paper, measuring 37×26 cm., 5 lines to the page. The script is a splendid *naskh*, *alif* being 2·0 cm. high, 9/15th century.

The title is decorated in gold and blue.

The fine Mamluk binding is brown leather, flapped, with gilt ornaments and tooled borders. (MS. 1495)

111

Juz' II.

Thirty-eight folios of firm paper, measuring 38·2×26·3 cm., 5 lines to the page. The script is a splendid *naskh*, *alif* being 2·0 cm. high, 9/15th century.

The first two pages are fully illuminated in gold, blue, and various colours.

Unbound. (MS. 1489)

112

Juz' X.

Seventeen folios of firm paper, measuring 28×19·5 cm., 9 lines to the page. The script is an excellent *naskh*, 9/15th century.

The first page is illuminated in gold, red, and blue.

The binding is Mamluk, flapped brown leather, with gilt tooled ornament. (MS. 1509)

113

Juz' VI.

Thirty-three folios of firm paper, measuring 17·7 × 13·3 cm., 7 lines to the page. The script is a good *naskh*, 9/15th century.

The binding is Mamluk, flapped dark-brown leather, with centre ornament and border. (MS. 1514*a*)

114

Juz' IX.

Thirty-five folios of firm paper, uniform with No. 113. (MS. 1514*b*)

115

Juz' XII.

Thirty-five folios of firm paper, uniform with No. 113. (MS. 1514*c*)

116

Juz' XVI.

Thirty-five folios of firm paper, uniform with No. 113. (MS. 1514*d*)

117

Juz' XXIV.

Thirty-two folios of firm paper, uniform with No. 113. (MS. 1514*e*)

118

Juz' XXVI.

Thirty-four folios of firm paper, uniform with No. 113. (MS. 1514*f*)

MAGHRIBĪ

119

A fragment containing Sura IV. 13–107.

Fifteen folios of firm vellum, measuring 27×22 cm., 9 lines to the page. The script, executed throughout in gold, is a splendid *maghribī*; *alif* is 1·1 cm. high; the vowels are marked in red, blue, and green, 5/11th century.

The binding is modern, red leather.

See Plate 43. (MS. 1424)

120

Two fragments.

Two folios of firm vellum, measuring 19×17 cm., 5 lines to the page. The script is an excellent *maghribī*, the vowels marked in red, green, and blue, 6/12th century.

The binding is modern, boards. (MS. 1604)

121

The Koran.

One hundred and eight folios of firm vellum, measuring 9·3× 9·4 cm., 29 lines to the page. The script is a minute but regular *maghribī*, 7/13th century.

The first three and last two pages are illuminated in gold and blue.

The binding is fairly modern, flapped brown leather, with sunk ornament and borders.

See Plate 44. (MS. 1443)

122

The Koran.

One hundred and twenty-seven folios of firm vellum, measuring 9·2×8·7 cm., 24 lines to the page. The script is a minute but regular *maghribī*; the vowels marked in red and blue, 7/13th century.

The first three and last two pages are illuminated in gold and blue.

The binding is fairly modern, flapped dark-red leather.

(MS. 1444)

123

Suras I–III.

One hundred and eighteen folios of firm vellum, measuring 26 × 22·5 cm., 9 lines to the page. The script is a clear *maghribī*, *alif* being 1·5 cm. high; the vowels marked in red, blue, green, and yellow, 7/13th century.

The first two and last two pages are fully illuminated in gold and blue.

The binding is modern, flapped red leather. (MS. 1441)

124

Suras XIX–XXXVII.

One hundred and thirty-six folios of firm vellum, measuring 21·5 × 18·4 cm., 11 lines to the page. The script is an excellent *maghribī*; the vowels marked in gold, green, and red, 7/13th century.

The first three pages and the last page are illuminated in gold, green, and red.

The binding is modern, flapped dark-brown leather.

See Plate 45. (MS. 1442)

125

A fragment containing Sura II. 1–134.

Seventy-two folios of firm vellum, measuring 18 × 17 cm., 5 lines to the page. The script is a clear *maghribī*; the vowels marked in red, blue, yellow, and green, 7/13th century.

The binding is fairly modern, quarter-leather. (MS. 1447)

126

A fragment containing from Sura XIII. 18 to the end of Sura XVIII, described in the colophon as Juz' VI.

Seventy-nine folios of firm vellum, measuring 27·2×23·2 cm., 9 lines to the page. The script is a splendid *maghribī*; *alif* being 1·5 cm. high; the vowels marked in blue, red, yellow, and green, 7/13th century.

The first page is fully illuminated in gold and blue.

The binding is fairly modern, flapped red leather with sunk gilt ornaments. (MS. 1450)

127

A fragment containing from Sura XIX. 1 to Sura XXIV. 19, described in the colophon as Juz' VII.

One hundred and thirteen folios of firm vellum, measuring 20·4×17·5 cm., 7 lines to the page. The script is an excellent *maghribī*; the vowels marked in gold, blue, and red, 8/14th century.

The first page is fully illuminated in gold, blue, and red.

The binding is modern, black leather.

See Plate 46. (MS. 1459)

128

Suras I–VI.

Seventy-one folios of firm paper, measuring 24·2×18·8 cm., 15 lines to the page. The script is an excellent *maghribī*, the word Allah being written in gold; 10/16th century.

The binding is dark-brown leather, flapped, with stamped ornaments.

See Plate 47. (MS. 1522)

129

Suras I–XCIII.

One hundred and twenty-seven folios of thin paper, measuring 28·8 × 19·8 cm., 21 lines to the page. The script is an excellent *maghribī*; the vowels marked in red, green, and yellow, 11/17th century.

The binding is modern, quarter-morocco. (MS. 1551)

130

Juz' IV.

Sixty-two folios of firm paper, measuring 26 × 20·8 cm., 7 lines to the page. The script is a thick and regular *maghribī*; *alif* being 2·1 cm. high; the vowels marked in red, green, yellow, and blue, 11/17th century.

The first two pages and the last page are fully illuminated in gold and blue.

The binding is modern, red morocco. (MS. 1560)

131

Juz' XVI–XXX.

One hundred and eighty-nine folios of firm paper, measuring 22 × 17·5 cm., 14 lines to the page. The script is an excellent *maghribī* within gold margins, 13/19th century.

The binding is flapped red morocco with sunk ornament and gilt-tooled borders. (MS. 1594)

PERSIAN

132

A fragment containing from Sura II. 1 to Sura XXXII. 20, with lacunae.

Seventy-six folios of firm paper, measuring 34·5 × 28·3 cm., 11 lines to the page. The script is a splendid *naskh*, *alif* being 1·4 cm. high, all gold with vowels in blue and a Persian interlineary translation in red, 7/13th century.

The binding is modern, dark-blue morocco. (MS. 1453)

133

Suras I, VI, XVIII, and XXXIV.

Sixty folios of firm paper, measuring 22·8 × 16·4 cm., 7 lines to the page. The script is alternately a large *naskh* in silver and a medium *naskh* in gold (1 + 2 + 1 + 2 + 1) on rose, 7/13th century.

Unbound. (MS. 1449)

134

Two small fragments.

Two folios of firm paper, measuring 28·8 × 18·5 cm., 3 lines to the page. The script is a majestic *naskh* with Persian interlineary translation, 7/13th century.

Unbound.

See Plate 48. (MS. 1609)

135

The Koran.

Four hundred and ninety-three folios of firm paper, measuring 27·2 × 19 cm., 8 lines to the page. The script is alternately a large and medium superb *naskh* (1 + 6 + 1), all in black.

The first two pages are illuminated in gold and blue.

Copyist, Aḥmad ibn al-Suhrawardī (d. 720/1320).

Dated 701 (1301–2).

For the copyist see Huart, p. 89; Minorsky, p. 60; Ghulam, p. 24; ʿAbd al-Muḥammad, 130.

Modern binding in red leather. (MS. 1467)

136

Juz' xxx.

Forty-six folios of firm paper, measuring 27·5 × 18 cm., 5 lines to the page. The script is a superb *naskh*, all gold with vowels in blue within gold margins.

The first four pages are illuminated in gold and blue.

The binding is modern, flapped brown leather.

Copyist, ʿAbd Allāh al-Ṣairafī.

Dated 728 (1328).

For the copyist see Minorsky, p. 62; Ghulam, p. 24.

See Upham Pope, pl. 939B; Dimand, p. 71.

See Plate 49. (MS. 1468)

137

Juz' xxi.

Twenty-two folios of firm paper, measuring 31·5 × 23 cm., 7 lines to the page. The script is a splendid *naskh*.

The first three pages are fully illuminated in gold, blue, and various colours.

The binding is Mamluk, flapped dark-brown leather with ornament.

Copyist, ʿAbd Allāh ibn Aḥmad ibn Faḍl Allāh ibn ʿAbd al-Ḥamīd.

Dated 1 Shawwāl 738 (22 April 1338).

Upham Pope, pl. 938A; Dimand, p. 71.

See Plate 50. (MS. 1470)

138

A fragment containing Sura II. 261–6.

Two folios of firm paper, measuring 39 × 29 cm., 5 lines to the page. The script is a majestic *naskh*, all gold with vowels in blue, 8/14th century.

Unbound. (MS. 1605)

139

The Koran.

Two hundred and nineteen folios of firm paper, measuring 34·7 × 24·8 cm., 15 lines to the page. The script is alternately a superb *thulth*, all gold, and a splendid black *naskh* (1 + 6 + 1 + 6 + 1).

The first two pages are fully illuminated in gold, blue, and various colours, and every page is decorated.

The fine Turkish binding is flapped dark-brown leather, with sunk gilt ornaments.

Copyist, ʿAbd Allāh al-Harawī.

Dated 834 (1430–1).

See Plate 5. (MS. 1499)

140

The Koran.

Two hundred and thirty-nine folios of firm paper, measuring 13 × 9 cm., 15 lines to the page. The script is a small and fine *naskh* within gold margins.

The first three pages are fully illuminated in gold, blue, green, and various colours.

The binding is modern, red cloth.

Copyist, Muḥammad ibn Muḥammad ibn ʿImrān al-Ḥanafī.

Dated Friday, 22 Dhu 'l-Qaʿda 868 (27 July 1464).

(MS. 1518)

141

The Koran.

Four hundred and twenty-four folios of firm paper, measuring 24×15·8 cm., 11 lines to the page. The script is a fine *naskh* within gold and colour margins, all within blue borders with gold floral arabesques.

The first three pages are fully illuminated in gold and various colours.

The binding is Persian, dark-brown leather with sunk ornaments.

Copyist, ʿAbd Allāh al-Ṭabbākh al-Harawī.

Dated Rabīʿ I 873 (October 1467).

For the copyist see Huart, p. 96; Minorsky, p. 66; Ghulam, p. 125. (MS. 1511)

142

The Koran.

Three hundred and seventy-eight folios of thin paper, measuring 8·5×6 cm., 11 lines to the page. The script is a small, fine *naskh* within gold margins.

The binding is Turkish, flapped dark-brown leather with gold tooling and ornament.

Copyist, Aḥmad ibn al-Sirāj al-Tibrīzī.

Dated 884 (1479–80). (MS. 1533)

143

The Koran.

Two hundred and seventy-three folios of firm paper, measuring 25·8×19 cm., 15 lines to the page. The script is a very elegant *naskh* within gold margins, 9/15th century.

The first three pages are fully illuminated in gold, blue, and various colours.

The Persian binding is dark-red leather with sunk ornaments, the inside decorated in gold and blue.

A false colophon ascribes the copy to Yāqūt al-Mustaʿṣimī.

(MS. 1500)

144

The Koran.

Three hundred and eighty-one folios of thin paper, measuring 18·7 × 13 cm., 13 lines to the page. The script is a fine, large *naskh*, alternately blue and gold, and a small *naskh*, black (1 + 5 + 1 + 5 + 1) within gold margins, 9/15th century.

The first five and last two pages are fully illuminated in gold, blue, and various colours.

The binding is Persian, flapped dark-red leather with panels decorated in gold and blue. (MS. 1519)

145

The Koran.

Four hundred pages of firm paper, measuring 24·2 × 19·5 cm., 12 lines to the page. The script is an excellent *naskh* within gold margins, 9/15th century.

The first two pages are fully illuminated in gold, blue, and various colours.

The binding is modern, flapped red leather. (MS. 1520)

146

The Koran.

Two hundred and eighty-six folios of firm paper, measuring 17·3 × 12·8 cm., 15 lines to the page. The script is an elegant *naskh* within gold margins, 9/15th century.

Folios 1*b*–2*a* and 134*b*–135*a* are fully illuminated in blue, gold, green, and various colours.

The binding is Turkish, flapped dark-brown leather with sunk gilt ornaments.

See Plate 51. (MS. 1521)

147

Juz' III.

Twenty-four folios of firm paper, measuring 38·4×30 cm., 7 lines to the page. The script is a splendid *thulth*, *alif* 2·5 cm. high, alternately black and gold, and a fine *naskh* (1+2+1+2+1), within gold margins.

The first two pages are fully illuminated in blue, gold, and various colours.

The binding is Turkish, flapped brown leather with sunk ornaments.

Copyist, Zain al-ʿĀbidīn ibn Muḥammad al-Kātib al-Shīrāzī.

Dated 888 (1483).

For the copyist see *Persian Catalogue*, i, p. 95.

See Plate 6. (MS. 1502)

148

Juz' XXVI.

Twenty-four folios of firm paper, measuring 37×28·3 cm., uniform with No. 147. (MS. 1501)

149

Juz' II.

Thirty-one folios of firm paper, measuring 36·5×24 cm., 7 lines to the page. The script is a splendid large *thulth*, *alif* 2·0 cm. high, alternately gold and black within gold and coloured margins, 9/15th century.

The binding is modern, red morocco. (MS. 1490*b*)

150

Juz' XVIII.

Thirty-one folios of firm paper, uniform with No. 149.

The fine Persian binding is dark-brown leather, flapped, with sunk gilt panels, decorated inside in various colours.

(MS. 1490*a*)

151

The opening leaves of Juz' IX, X, XII, XIII, XVII, XVIII, and XIX.

Seven folios of firm paper, measuring 21·8 × 11·6 cm., 4 lines to the page. The script is a splendid *naskh*, 9/15th century.

Each page is fully decorated in gold, blue, red, and various colours.

(MS. 1610)

152

Pages from a Koran.

Six folios of firm paper, measuring 52·3 × 36 cm., 9 lines to the page. The script is a majestic *thulth*, *alif* 1·9 cm. high, with interlineary Persian translation in red *naskh*; in the first margin, variant readings in *thulth* and *naskh*; in the second margin, a Persian commentary.

The first three pages and folios 5*b*–6*a* are illuminated in gold, blue, and various colours.

The binding is modern, quarter-morocco.

Copyist, Ṣadr ibn Bā Yazīd ibn Ibrāhīm 'Fārsī'.

Dated 903 (1497–8).

See Plate 52. (MS. 1546)

153

The Koran.

Three hundred and six folios of firm paper, measuring 34·7 × 23·3 cm., 16 lines to the page. The script is a noble *thulth*, alternately gold and black, and a fine *naskh* (1+4+1+4+1+4+1), within gold margins, every page decorated.

The first two pages are fully illuminated in gold, blue, and various colours.

The fine Persian binding is flapped dark-brown leather with sunk gilt panels, the inside elaborately decorated in gold and blue.

Copyist, Maqṣūd ʿAlī al-Sharīf al-Tibrīzī 'al-Maftūlband'.

Illuminator, Bābā al-Tibrīzī.

Dated Rabīʿ I 961 (February 1554).

For the copyist see Minorsky, p. 79; Ghulam, p. 91.

(MS. 1540)

154

The Koran.

Three hundred and seven folios of firm paper, measuring 43·3× 29 cm., 12 lines to the page. The script is a splendid *naskh* within gold and coloured margins.

The first two and last four pages are fully illuminated in gold, blue, and various colours.

Unbound.

Copyist, Niẓām al-Dīn Maḥmūd.

Dated 975 (1567–8). (MS. 1544)

155

The Koran.

Two hundred and nine folios of firm paper, measuring 38·5× 24 cm., 15 lines to the page. The script is a splendid *thulth*, alternately gold and blue, and a fine *naskh* (1+6+1+6+1), within gold and coloured margins, every page being decorated.

The first six and last two pages are fully illuminated in gold and various colours.

The fine Persian binding is flapped dark-brown leather with sunk gilt panels, the inside decorated in gold and blue.

Copyist, Taqī al-Dīn Muḥammad ibn Muṭahhar.

Dated 982 (1574–5).

See Plate 53. (MS. 1534)

156

The Koran.

Four hundred and forty-five folios of firm paper, measuring 42·7×29 cm., 11 lines to the page. The script is a superb *thulth*, *alif* 2·0 cm. high, alternately gold and blue, and a noble *naskh* (1+4+1+4+1), every page being finely decorated, 10/16th century.

The first six and last three pages are fully illuminated in gold, blue, and various colours.

The fine Persian binding is flapped black leather with sunk gold ornaments, the inside light brown with sunk gold ornament.

Copyist, Rūzbihān Muḥammad al-Ṭab'ī al-Shīrāzī.

For the copyist see Minorsky, p. 67.

See Frontispiece and Plate 7. (MS. 1558)

157

The Koran.

Three hundred and twenty-six folios of firm paper, measuring 25·2×16·2 cm., 13 lines to the page. The script is a splendid *thulth*, alternately blue and gold, and a fine *naskh* (1+5+1+5+1), within gold margins, 10/16th century.

The first six pages are fully illuminated in gold, blue, and various colours.

The binding is modern, flapped brown leather. (MS. 1525)

158

The Koran.

Four hundred and thirty-nine folios of firm paper, measuring 18·5×12·5 cm., 11 lines to the page. The script is a handsome *thulth*, alternately blue and gold, and a fine *naskh* (1+4+1+4+1), within gold margins, 10/16th century.

The first two pages are fully illuminated in gold, blue, and various colours.

The binding is Persian, flapped dark-brown leather with gilt panels, the inside decorated in gold, red, and green.

(MS. 1531)

159

The Koran.

Two hundred and sixty-seven folios of firm paper, measuring 33·3 × 21·7 cm., 14 lines to the page. The script is an elegant *naskh* with gold and coloured margins, the borders decorated throughout, 10/16th century.

The first two pages are fully illuminated in gold, blue, black, and various colours.

The splendid Persian binding is lacquered, with gold and coloured arabesques. (MS. 1537)

160

The Koran.

Two hundred and seventy-six folios of firm paper, measuring 35 × 21·7 cm., 15 lines to the page. The script is an elegant *thulth*, alternately blue and gold, and a fine *naskh* (1+6+1+6+1), every page being decorated, 10/16th century.

The first two pages are fully illuminated in gold, blue, green, and various colours.

The binding is Persian, flapped dark-brown leather with sunk painted ornaments. (MS. 1538)

161

The Koran.

Four hundred and thirty-six folios of firm paper, measuring 40 × 28 cm., 10 lines to the page. The script is a splendid *naskh* within gold and coloured margins, 10/16th century.

The first six and last four pages are fully illuminated in gold, blue, and various colours.

The binding is modern, red flapped morocco. (MS. 1542)

162

The Koran.

Two hundred and forty-nine folios of firm paper, measuring 46·2 × 30·3 cm., 15 lines to the page. The script is a splendid *thulth*, alternately blue and gold, and a fine *naskh* (1+6+1+6+1), every page being decorated, 10/16th century.

The first four pages are fully illuminated in gold, blue, and various colours.

The splendid Persian binding is flapped dark-brown leather with sunk gilt panels, the inside elaborately decorated in gold and colours.

See Plate 54. (MS. 1545)

163

The Koran.

Three hundred and twenty-two folios of firm paper, measuring 42·4 × 30 cm., 13 lines to the page. The script is a splendid *thulth alif* 2·0 cm. high and a noble *naskh*, all black within gold margins, every page decorated, 10/16th century.

The first two and last two pages are fully illuminated in gold and blue.

The fine Persian binding is flapped dark-red leather with sunk gold ornaments.

Folio 322*b* contains seals of Muḥammad Shāh (1131–63/1718–48) and ʿĀlamgīr II (1167–73/1753–9).

See Plate 55. (MS. 1547)

164

The Koran.

Two hundred and fifty-three folios of firm paper, measuring 36 × 24 cm., 17 lines to the page. The script is a splendid *thulth*, alternately gold and blue, and a fine *naskh* (1+7+1+7+1), every page decorated, 10/16th century.

The first six and last six pages are fully illuminated in gold, blue, and various colours.

The fine Persian binding is flapped dark-brown leather with sunk gilt panels, the inside decorated in colours.

See Plates 8 and 56. (MS. 1548)

165

Suras XLIII–LI, LV–LXVII, LXX–LXXIV, LXXVIII–LXXXI.

Forty-nine folios of firm paper, measuring 29·5 × 19·2 cm., 11 lines to the page. The script is an elegant *naskh* within gold margins, 10/16th century.

The first page contains an illuminated medallion.

The binding is modern, red morocco. (MS. 1539)

166

Pages from Sura XIX. 98 onwards.

Fifty folios of firm paper, measuring 35·8 × 24·7 cm., 15 lines to the page. The script is a splendid *thulth*, *alif* 1·7 cm. high, alternately gold and blue, and a fine *naskh* (1+6+1+6+1), every page decorated, 10/16th century.

The binding is modern, dark-red morocco. (MS. 1541)

167

Juz' IX.

Thirty folios of firm paper measuring 36·5 × 24 cm., 7 lines to the page. The script is a majestic *thulth*, *alif* 2·0 cm. high, alternately gold and black, with gold and coloured margins, 10/16th century.

The fine Persian binding is dark-brown leather, flapped, with sunk gilt ornaments, the inside decorated in various colours.

(MS. 1535)

168

Juz' XVI.

Thirty folios of firm paper, uniform with No. 167.

Unbound. (MS. 1536)

169

Juz' XVIII.

Thirty-one folios of firm paper, measuring 24·4 × 17·6 cm., 7 lines to the page. The script is a splendid *thulth*, alternately gold and black, with gold and coloured margins, 10/16th century.

The first two folios are fully illuminated in blue, gold, and various colours.

The fine Persian binding is dark-brown leather, flapped, with sunk gilt panels, the inside decorated in various colours.

(MS. 1524)

170

The Koran in the form of a scroll.

The scroll measures 7·0 cm. wide, the paper thin. The script is a minute *naskh* within gold, blue, and black margins, forming at times patterns of words, being Shī'ite blessings and proverbial sayings.

Copyist, Muẓaffar ibn 'Abd Allāh al-Ḥusainī al-Māzandarānī.

Dated 980 (1572–3). (MS. 1623)

171

The Koran in the form of a scroll.

The scroll measures 8·3 cm. wide, the firm paper being mounted on green cloth. The script is a minute *naskh* within coloured margins and gold borders, with introductory illuminated patterns, 10/16th century. (MS. 1626)

172

The Koran.

Four hundred and ninety-six folios of thin paper, measuring 14·2 × 8·8 cm., 12 lines to the page. The script is a fine *naskh* with gold and coloured margins, gold clouds throughout.

The first four pages are fully illuminated in gold and various colours.

The binding is modern, flapped red cloth.

Dated 15 Muḥarram 1084 (2 May 1673). (MS. 1554)

173

The Koran.

One hundred and fifty-eight folios of thin paper, measuring 14 × 8·5 cm., 23 lines to the page. The script is a small, fine *naskh* with gold margins.

The first two pages are fully illuminated in gold, blue, and various colours.

The binding is modern, green morocco.

Copyist, Mīrzā Aḥmad.

Dated Ramaḍān 1095 (August 1684). (MS. 1553)

174

The Koran.

Three hundred and ninety-one folios, measuring 31 × 18·5 cm., 11 lines to the page. The script is an excellent *naskh* with gold margins, the commentary of Ḥusain Wāʿiẓ Kāshifī in elegant *nastaʿlīq* in the margin, 11/17th century.

The first two folios are fully illuminated in gold, blue, and various colours.

The binding is Persian, flapped dark-brown leather, gilt.

Copyist, Shāgird.

See Plate 9. (MS. 1550)

175

The Koran.

Three hundred and twenty-three folios of thin paper, measuring 14·8 × 9·4 cm., 17 lines to the page. The script is a fine *naskh* with gold margins, 11/17th century.

The first two pages are fully illuminated in gold and various colours.

The Persian binding is lacquered and with a floral design, a portrait inside each cover. (MS. 1555)

176

A fragment containing from Sura II. 64 to Sura III. 72.

Thirty-three folios, measuring 32·5 × 20 cm., 11 lines to the page. The script is a splendid *naskh*, gold on indigo, with interlineary Persian translation in elegant white *nastaʿlīq*, within gold margins, 11/17th century.

The binding is modern leather. (MS. 1589)

177

The Koran.

Four hundred and thirty-five folios of firm paper, measuring 32·8 × 20 cm., 12 lines to the page. The script is a splendid *naskh* with gold margins, surrounded by a Persian commentary in elegant *nastaʿlīq*, decorated.

Folios 3*b*–5*a* are fully illuminated in gold and various colours.

The binding is Persian, black morocco with gilt ornaments.

Copyist, Aḥmad al-Nairizī.

Illuminator, ʿAbd Allāh ibn Muṭṭalib Mustaufī al-Shīrāzī.

Dated Ṣafar 1125 (March 1713).

For the copyist see Huart, p. 107; ʿAbd al-Muḥammad, p. 134.

See Plates 57 and 58. (MS. 1561)

178

The Koran.

Two hundred and twenty-eight folios of thin paper, measuring 11·7×7·4 cm., 17 lines to the page. The script is a fine *naskh* with gold margins, 12/18th century.

The first two pages are fully illuminated in gold and various colours.

The Persian binding is lacquered with gold arabesques.

(MS. 1571)

179

The Koran.

One hundred and eighty-eight folios of thin paper, measuring 7·4×4·6 cm., 20 lines to the page. The script is a minute, fine *naskh* with gold margins, 12/18th century.

The first six pages are fully illuminated in gold and various colours.

The Persian binding is lacquered with gold and coloured arabesques. (MS. 1572)

180

The Koran.

Two hundred and eighty-four pages of thin paper, measuring 11·2×7 cm., 17 lines to the page. The script is a fine *naskh* with gold margins, 12/18th century.

The first eight and last six pages are fully illuminated in gold and various colours.

The Persian binding is lacquered with a floral design.

(MS. 1573)

181

The Koran.

Two hundred and ninety-three folios of thin paper, measuring 21·2×14 cm., 14 lines to the page. The script is a splendid *naskh*,

with interlineary Persian translation in small red *naskh* and marginal glosses, within gold margins, floral marginal decoration throughout, 12/18th century.

The first four pages and the last page are fully illuminated in gold and various colours.

The Persian binding is lacquered with a floral design.

(MS. 1579)

182

The Koran in the form of a scroll.

The scroll measures 9·2 cm. wide, the paper firm. The script is a minute *naskh* within gold, red, and green margins, forming at times patterns of words, being Shī'ite blessings, 12/18th century.

(MS. 1621)

183

The Koran in the form of a scroll.

The scroll measures 9·2 cm. wide, the paper firm. The script is a minute *naskh* within gold margins, forming at times patterns of words, being Shī'ite blessings, 12/18th century. (MS. 1622)

TURKISH

184

The Koran.

Two hundred and fifteen folios of thin paper, measuring 35× 27 cm., 15 lines to the page. The script is a splendid *naskh* with gold margins.

The first three folios are fully illuminated in gold, blue, and various colours.

The binding is Turkish, flapped black leather with sunk ornaments.

Copyist, Yaḥyā al-Ṣūfī.

Dated 740 (1339–40).

For the copyist see Huart, p. 92; Minorsky, p. 62; Ghulam, p. 24.

See Plates 59 and 60. (MS. 1475)

185

A small portion containing from Sura XVIII. 107 to Sura XX. 12.

Six folios of firm paper, measuring 35·6× 26·2 cm., 7 lines to the page. The script is a majestic *naskh*, *alif* 1·3 cm. high, with interlineary Persian translation in small *naskh*, within gold margins, 8/14th century.

Folios 1*b*–2*a* are fully illuminated in gold, blue, and various colours.

The binding is modern, green leather.

See Martin, p. 102 and pls. 264–7; Schultz, pl. 95; Upham Pope, p. 1962 and pl. 940B.

See Plate 10. (MS. 1492)

186

Juz' VIII.

Fifty-two folios of firm paper, measuring 35·8 × 24·8 cm., 5 lines to the page. The script is a majestic *naskh* (*alif* 2·0 cm. high) with gold and coloured margins, every page decorated and the borders with gold floral sprays, 8/14th century.

Folios 1*b*–2*a* are fully illuminated in gold, blue, and various colours.

The fine Turkish binding is flapped dark-red leather with gilt sunk ornaments, the inside decorated in various colours.

The colophon is in the name of Yāqūt al-Musta'ṣimī.

(MS. 1452)

187

Juz' III.

Sixty-one folios of firm paper, measuring 31 × 23·3 cm., 5 lines to the page. The script is a large *thulth* (*alif* 1·8 cm. high), 8/14th century.

The first three folios are fully illuminated in gold and blue.

The binding is modern, brown leather.

Attributed to Yāqūt al-Musta'ṣimī. (MS. 1471)

188

The Koran.

Five hundred and thirteen folios, measuring 29·2 × 19·2 cm., 9 lines to the page. The script is a noble *thulth*, *alif* 2·0 cm. high, and a fine *naskh* (1 + 3 + 1 + 3 + 1) with gold margins.

The first two folios are fully illuminated in gold, blue, and red.

The binding is Turkish, flapped dark-red leather with gilt ornament and tooled borders.

Copyist, Muḥammad ibn Ghaibī.

Dated Rabī' I 859 (March 1455). (MS. 1504)

189

The Koran.

One hundred and sixty-five folios, rhomboid, measuring 10·7× 10·5 cm., 23 lines to the page. The script is a small, fine *naskh* with gold margins, 9/15th century.

The first two pages are fully illuminated in gold, blue, and various colours.

The binding is Turkish, dark-brown leather with gilt floral pattern.

Copyist, Ḥamd Allāh 'Ibn al-Shaikh'.

For the copyist see Huart, pp. 100, 108–9; Ghulam, p. 24.

See Plate 61. (MS. 1517)

190

Suras I, VI, XVIII, XXXIV–XXXVI, XLIV, XLVIII, LVI, LXVII, LXXVIII.

Seventy-five folios of firm paper, measuring 15·5× 16·3 cm., 9 lines to the page. The script is an elegant *naskh* with gold margins, 9/15th century.

The first four pages are fully illuminated in gold, blue, and various colours.

The binding is Turkish, flapped dark-brown leather with sunk gilt ornaments.

Copyist, Ḥamd Allāh 'Ibn al-Shaikh'. (MS. 1532)

191

Suras I, VI, XVIII, XXXIV–XXXV.

Eighty-six folios of firm paper, measuring 18·8× 13 cm., 7 lines to the page. The script is an elegant *thulth* and a fine *naskh* (1+2 +1+2+1) with gold margins, all pages decorated in gold, 9/15th century.

The first two pages are half-illuminated in gold, blue, and various colours.

The binding is Turkish, dark-brown leather with small ornaments. (MS. 1513)

192

Suras LXXI, XXXI–XXXIII, XLII–XLV, LXVII.

Nineteen folios of firm paper, measuring 37·4×27·3 cm., 13 lines to the page. The script is an elegant *naskh*, 9/15th century.

Unbound. (MS. 1498)

193

Sura VI.

Twenty-one folios of firm paper, measuring 22·4×15·5 cm., 11 lines to the page. The script is an elegant *thulth* and a fine *naskh* (1+4+1+4+1) with gold margins, 9/15th century.

The first three pages and the last page are fully illuminated in gold and various colours.

The binding is Turkish, flapped brown leather with sunk gilt ornaments.

Copyist, Ḥamd Allāh 'Ibn al-Shaikh'.

See Plate 62. (MS. 1512)

194

A small fragment containing Sura XXIV. 6–78.

Six folios of firm paper, measuring 33×25·8 cm., 9 lines to the page. The script is an elegant *naskh*, 9/15th century.

The binding is modern, blue cloth. (MS. 1497)

195

The Koran.

Three hundred and fifty-six folios of firm paper, measuring 20×13·3 cm., 13 lines to the page. The script is a splendid *naskh* with gold margins.

The first four and last two pages are fully illuminated in gold, blue, and various colours.

The binding is Turkish, dark-red leather with sunk gilt ornaments.

Copyist, Ḥasan ibn Aḥmad al-Ḳaraḥiṣārī.

Dated Ramaḍān 977 (February 1570).

This copy was written for Sultan Salīm II (reigned 974–82/1566–74).

For the copyist see Huart, p. 127.

See Plate 63. (MS. 1527)

196

The Koran.

Three hundred and sixteen pages of thin paper, measuring 10·8×7·5 cm., 15 lines to the page. The script is a small, fine *naskh* with gold margins.

The first folio contains an illuminated rosette in blue, gold and various colours.

The binding is Turkish, flapped dark-brown leather with sunk gilt ornaments.

Dated 1 Sha'bān 984 (24 October 1576). (MS. 1528)

197

The Koran.

Four hundred and twenty-seven folios of firm paper, measuring 23×15·5 cm., 13 lines to the page. The script is a fine *naskh* with gold margins, 10/16th century.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red leather with sunk gilt ornaments. (MS. 1526)

198

The Koran.

Three hundred and sixty-six folios of thin paper, measuring 15·3×8 cm., 15 lines to the page. The script is a fine *naskh* with gold margins, 10/16th century.

The first four pages are fully illuminated in gold and various colours.

The binding is lacquered. (MS. 1529)

199

Suras I–XVIII.

One hundred and twenty-three folios, measuring 31·3×25 cm., 15 lines to the page. The script is a large *thulth* (*alif* is 2·0 cm.), alternately gold and blue, and a smaller *thulth*, gold, with gold margins, 10/16th century.

The first six pages are fully illuminated in gold, blue, and various colours.

The binding is Mamluk, dark-brown leather, tooled.

(MS. 1543)

200

Suras VI, LXXIII.

Thirty-one folios of firm paper, measuring 14×9·8 cm., 9 (5) lines to the page. The script is (first part) a fine *naskh* and (second part) an elegant *thulth* alternately black and gold, within gold and coloured margins.

The binding is Turkish, flapped dark-red leather with sunk gilt ornaments.

Copyist, Yūsuf ibn ʿAbd Allāh.

Dated 15 Rabīʿ II 976 (7 October 1568). (MS. 1530)

201

Sura VI.

Twenty-five folios of firm paper, measuring 16·8×11·7 cm., 10 lines to the page. The script is a fine *naskh* with gold margins, every page decorated in gold floral arabesques, 10/16th century.

The fine Turkish binding is flapped dark-brown leather with sunk gilt ornaments.

Copyist, Muṣṭafā Dedeh ibn Ḥamd Allāh 'Ibn al-Shaikh'.

For the copyist see Huart, p. 112.

See Plate 64. (MS. 1523)

202

The Koran in the form of a scroll.

The scroll measures 7·8 cm. wide, the paper firm. The script is a minute *naskh* executed in gold, each *juz'* marked with an ornament in gold and blue, 10/16th century. (MS. 1619)

203

The Koran.

Two hundred and eighty-three folios of thin paper, measuring 24 × 15·5 cm., 15 lines to the page. The script is an elegant *naskh*, with gold margins.

The first two folios are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, Darwīsh Muḥammad ibn Muṣṭafā.

Dated 1095 (1684). (MS. 1552)

204

The Koran.

Four hundred and seventy-seven folios of thin paper, measuring 13 × 7·7 cm., 13 lines to the page. The script is a small, fine *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, Darwīsh ʿAlī, pupil of Ismāʿīl Efendī.

Dated 1096 (1685). (MS. 1564)

205

The Koran.

Four hundred and forty-two folios of thin paper, measuring 17·2 × 11 cm., 13 lines to the page. The script is an elegant *naskh* with gold margins, 11/17th century.

The first two pages are fully illuminated in gold, red, and blue.

The binding is Turkish, flapped red morocco with sunk gold ornaments. (MS. 1559)

206

The Koran.

One folio of linen, measuring 54×33·8 cm., made up of 60 compartments measuring 6·6×5·7 cm., each containing 31 lines continued in double margins. The script is a minute *naskh*, within borders illuminated in gold, blue, and various colours, 11/17th century.

See Plate 65. (MS. 1612)

207

Sura VI.

Twenty-five folios of firm paper, measuring 17×11·8 cm., 10 lines to the page. The script is an elegant *naskh* with gold margins.

The binding is Turkish, dark-brown morocco with sunk gilt ornaments.

Copyist, Darwīsh ʿAlī.

Dated 1083 (1672–3). (MS. 1556)

208

The Koran.

Four hundred and twenty-six folios, measuring 15·2×9·8 cm., 13 lines to the page. The script is an elegant *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red leather with sunk gilt ornaments.

Copyist, al-Saiyid ʿAlī.

Dated 1116 (1704–5). (MS. 1575)

209

The Koran.

Two hundred and seventy-three folios of thin paper, measuring 15×9·8 cm., 17 lines to the page. The script is a fine *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt centre and borders.

Copyist, ʿAbd al-Raḥmān 'Chīnījī-zāda'.

Illuminator, ʿAbd Allāh ibn Muṣṭafā.

Dated 1119 (1707–8).

For the copyist see Huart, p. 155 ('Chībiniī-zāda').

(MS. 1565)

210

The Koran.

Two hundred and seventy-five folios of thin paper, measuring 17×11·3 cm., 17 lines to the page. The script is an elegant *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, al-Saiyid ʿAbd Allāh 'al-Imām'.

Illuminator, ʿAbd Allāh ibn Muṣṭafā.

Dated 1121 (1709–10). (MS. 1582)

211

The Koran.

Three hundred and thirty-one folios of thin paper, measuring 16·3×10·5 cm., 15 lines to the page. The script is a fine *naskh* with gold margins.

The first two folios are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, Darwīsh ʿAlī ibn Muḥammad, pupil of Muṣṭafā 'Mu'adhdhin-zāda'.

Illuminator, Muṣṭafā Jahāngīrī ibn al-Ḥājj Muḥammad.

Dated 1147 (1734–5). (MS. 1566)

212

The Koran.

Three hundred and fifty folios of thin paper, measuring 18 × 11 cm., 15 lines to the page. The script is an elegant *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, Barbar-zāda, pupil of al-Saiyid al-Ḥājj Muḥammad 'Shakar-zāda'.

Dated Dhu'l-Ḥijja 1160 (December 1747).

For the copyist see Huart, p. 145. (MS. 1567)

213

The Koran.

Two hundred and forty-five folios of thin paper, measuring 19 × 10·5 cm., 19 lines to the page. The script is a fine *naskh* with gold margins.

The binding is Turkish, flapped dark-red morocco with gilt ornaments.

Copyist, Muḥammad 'Ḥāfiẓ Kalām Allāh'.

Dated 1161 (1748). (MS. 1568)

214

The Koran.

Three hundred and eighty-two folios of thin paper, measuring 19×11·5 cm., 15 lines to the page. The script is a fine *naskh* with gold margins, 12/18th century.

The first two folios are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, ʿAbd al-Karīm, pupil of Muṣṭafā Efendī al-Aiyūbī.

(MS. 1569)

215

Juz' xxx.

Twenty-four folios of thin paper, measuring 24·6×16 cm., 9 lines to the page. The script is an elegant *naskh* with gold margins, 12/18th century.

The binding is Turkish, flapped dark-brown morocco with sunk gilt ornaments.

Copyist, Abū Bakr Rāshid 'Ḥāfiẓ al-Qur'ān'.

For the copyist see Huart, pp. 190, 192. (MS. 1577)

216

The Koran.

Three hundred and sixty-seven folios of thin paper, measuring 17·8×12 cm., 15 lines to the page. The script is a handsome *naskh* with gold margins.

The first two pages and the last page are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt centre and borders.

Copyist, al-Saiyid Ṣāliḥ 'Jamshīr Ḥāfiẓ'.

Dated 1218 (1803–4).

For the copyist see Huart, p. 189. (MS. 1580)

217

The Koran.

Three hundred and sixty-one folios of firm paper, measuring 28·5 × 18 cm., 13 lines to the page. The script is an elegant *naskh* with gold margins.

The first two pages are fully illuminated in various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, Muḥammad Amīn 'Izzatī'.

Illuminator, ʿAṭā.

Dated Rajab 1221 (September 1806).

See Plate 66. (MS. 1581)

218

The Koran.

Three hundred and twenty-four folios of thin paper, measuring 17·5 × 10·8 cm., 15 lines to the page. The script is a fine *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco, gilt.

Copyist, al-Saiyid Muḥammad Shākir 'Ḥāfiẓ al-Qur'ān'.

Dated 1231 (1816).

For the copyist see Huart, pp. 201–2. (MS. 1583)

219

The Koran.

Two hundred and forty-six folios of thin paper, measuring 14·6 × 9·8 cm., 18 lines to the page. The script is a fine *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco, gold-tooled.

Copyist, al-Saiyid Ḥāfiẓ Muḥammad al-Wafā.

Illuminator, al-Ḥājj Muṣṭafā, pupil of al-Saiyid Sulaimān Efendī.

Dated 1236 (1820–1). (MS. 1591)

220

The Koran.

Three hundred and twelve folios of thin paper, measuring 15× 10 cm., 15 lines to the page. The script is a neat *naskh* with gold margins.

The first two and last two pages are fully illuminated in gold and various colours, the last two with flowers centre.

The binding is Turkish, flapped dark-brown morocco, gilt and tooled.

Copyist, al-Saiyid Muṣṭafā al-Ḥilmī, pupil of ʿUthmān Efendī ʿDāmād al-ʿAfīf'.

Dated Dhu'l-Ḥijja 1247 (May 1832).

For the copyist see Huart, pp. 191, 194–5. (MS. 1584)

221

The Koran.

Three hundred and nine folios of thin paper, measuring 19·5× 12·5 cm., 15 lines to the page. The script is a fine *naskh* with gold margins.

The first two and last two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-brown morocco, gold-tooled.

Copyist, al-Saiyid Muḥammad Nūrī, pupil of Ḥusain al-Wahbī.

Dated 1257 (1841–2). (MS. 1585)

222

The Koran.

Three hundred and two folios of thin paper, measuring 16·4× 10·6 cm., 15 lines to the page. The script is a neat *naskh*, with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, solid silver ornamented in ivory and colours.

Copyist, al-Saiyid ʿUmar al-Nūrī ibn ʿAlī, pupil of Muḥammad al-Ḥamdī.

Dated 1261 (1845). (MS. 1578)

223

The Koran.

Three hundred and twenty-seven folios of thin paper, measuring 18·2×11·5 cm., 15 lines to the page. The script is a fine *naskh* with gold margins.

The first four and last two pages are fully illuminated in gold and various colours.

The fine Turkish binding is dark-red morocco, flapped, cut out and pointed in gold and colours.

Copyist, al-Ḥājj al-Saiyid Muṣṭafā ʿIzzat 'al-Imām al-Thānī', pupil of al-Ḥājj Muṣṭafā al-Wāṣif.

Dated Jumādā I 1264 (May 1848).

This copy was written for Sultan ʿAbd al-Majīd (reigned 1255–77/1839–61).

For the copyist see Huart, p. 200. (MS. 1586)

224

The Koran.

Three hundred and four folios of thin paper, measuring 19× 12·5 cm., 15 lines to the page. The script is a neat *naskh* with gold margins.

The first two and last two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-brown morocco, gilt.

Copyist, ʿUthmān al-Shākir ibn Ḥusain 'Kūtāhī', pupil of Sulaimān al-Taufīqī.

Dated 1267 (1850–1). (MS. 1587)

225

The Koran.

Three hundred and three folios of thin paper, measuring 16·3 × 10·7 cm., 15 lines to the page. The script is a fine *naskh* with gold margins.

The first and last two pages are fully illuminated in gold and green.

The binding is Turkish, flapped brown morocco gold-tooled overall.

Copyist, al-Saiyid Muṣṭafā al-Ḥadsī.

Dated 13 Jumādā I 1284 (11 September 1867). (MS. 1593)

226

The Koran.

Three hundred and nine folios of thin paper, measuring 19·4 × 13 cm., 15 lines to the page. The script is a neat *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco, gold-tooled.

Copyist, al-Saiyid Muḥammad Waṣfī, pupil of Yūsuf Yasārī.

Dated 1285 (1868–9).

For the copyist see Huart, p. 194. (MS. 1595)

227

The Koran.

Three hundred and eight folios of thin paper, measuring 18·8 × 12·2 cm., 15 lines to the page. The script is a neat *naskh* with gold margins.

The first two pages are fully illuminated in gold and various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt panels.

Dated 1288 (1871–2). (MS. 1596)

228

The Koran.

Three hundred and forty-nine folios of thin paper, measuring 20·4 × 13·2 cm., 13 lines to the page. The script is a fine *naskh* with gold margins.

The first two pages are fully illuminated in various colours.

The binding is Turkish, flapped dark-red morocco with sunk gilt ornaments.

Copyist, al-Saiyid al-Ḥājj Ḥasan Riḍā, pupil of al-Saiyid Muṣṭafā ʿIzzat 'Ra'īs al-ʿUlamā' '.

Dated Rajab 1306 (March 1889).

For the copyist see Huart, pp. 200, 206. (MS. 1590)

229

The Koran.

Two hundred and ninety-two pages of thin paper, measuring 19 × 11·7 cm., 17 lines to the page. The script is a fine *naskh* with gold margins, 13/19th century.

The first two and last two pages are fully illuminated in gold, blue, and flowers.

The binding is Turkish, flapped dark-red morocco, gilt.

Copyist, ʿAbd Allāh ibn Muḥammad of Damascus.

Illuminator, Muṣṭafā al-Iskandarī. (MS. 1570)

INDIAN

230

The Koran.

Three hundred and seventy-nine folios of thin paper, measuring 26 × 16·5 cm., 12 lines to the page. The script is an elegant *naskh* with gold margins, every page decorated with stencilled margins, 10/16th century.

The first two pages are fully illuminated in gold and various colours.

The binding is Persian, lacquered with a floral pattern.

(MS. 1549)

231

Suras I–XVIII.

Three hundred and seventy folios of firm paper, measuring 55·5 × 38·7 cm., 9 lines to the page. The script is a large, bold *naskh* (*alif* is 2·0 cm. high), with a Persian commentary on the margins in a neat *nasta'līq*, 11/17th century.

The first three pages are fully illuminated in gold and various colours.

The binding is Indian, red morocco with simple ornaments.

(MS. 1557)

232

The Koran.

Thirty-two folios of thin paper, measuring 28·8 × 15·8 cm., 52 lines to the page. The script is a minute *naskh*, within floral borders throughout, 11/17th century.

The binding is Indian, red morocco.

See Plate 67. (MS. 1562)

233

The Koran.

Two hundred and thirty-nine folios of thin paper, measuring 8 × 5 cm., 21 lines to the page. The script is a small, neat *naskh* with gold margins, 12/18th century.

The first two and last two pages are fully illuminated in gold and blue.

The binding is Indian, dark-brown morocco, gilt.

(MS. 1574)

234

The Koran.

Four hundred and thirty-one folios of firm paper, measuring 28·5 × 19 cm., 13 lines to the page. The script is a clear *naskh* with red margins, 12/18th century.

The first two pages are fully illuminated in red, yellow, and green.

The binding is Indian, flapped dark-red leather, blind-tooled.

(MS. 1603)

235

The Koran.

Eight hundred and eleven folios of Kashmiri paper, measuring 28 × 17 cm., 9 lines to the page. The script is an excellent *naskh*, 13/19th century.

Folios 10*b*–11*a*, 372*b*–373*a*, and 806*a* are fully illuminated in gold, blue, and red.

The binding is modern. (MS. 1631)

236

Suras XXXVI, XLVIII, LVI, LXVII, LXXVIII.

Eighty folios of thin paper, measuring 25·2 × 15·5 cm., 4 lines to the page. The script is a large, elegant *thulth* (*alif* is 1·6 cm. high) with gold margins, 12/18th century.

Each Sura is introduced by two fully illuminated pages.
The binding is Indian, red morocco, gilt.
Copyist, Malika-Jahān.
See Plate 68. (MS. 1563)

237

Suras XXXVI, XLVIII, LVI, LXVII, LXXVIII.

Thirty-two folios of thin paper, measuring 11·3×6·8 cm., 9 lines to the page. The script is a neat *naskh*.

Every page is fully illuminated in gold and blue.
The binding is Indian, lacquered.
Copyist, Aḥmad Shaikh, son of Muḥammad Shaikh.
Dated, in Kashmir, 11 Shaʿbān 1291 (23 September 1874).
(MS. 1592)

238

The Koran in the form of a scroll.

The scroll measures 10·8 cm. wide, the paper firm. The script is a minute *naskh* within gold margins and a floral border, forming at times patterns of words, being the Shīʿite blessings, 12/18th century.
(MS. 1620)

WEST AFRICAN

239

The Koran.

Four hundred and thirteen folios of firm paper, measuring 22·3 × 16·7 cm., 15 lines to the page. The script is a clear West African *naskh*, the vowels marked in red, 12/18th century.

Folio 1*b* is crudely illuminated.

The unbound sheets are contained in a flapped brown-leather case and a satchel. (MS. 1597)

240

The Koran.

Three hundred and sixty-three folios of firm paper, measuring 22 × 16·5 cm., 15 lines to the page. The script is a clear *naskh*, the vowels marked in red, blue, and yellow, 12/18th century.

The unbound sheets are between brown-leather ends and contained in a brown satchel. (MS. 1598)

241

The Koran.

Three hundred and ninety-one folios of firm paper, measuring 23 × 16·3 cm., 15 lines to the page. The script is a clear *naskh*, the vowels marked in red, 12/18th century.

Folio 1*b* is crudely illuminated.

The unbound sheets are contained in a flapped brown-leather case and a brown satchel. (MS. 1599)

242

The Koran.

Six hundred and thirty-five folios of firm paper, measuring 23 × 17 cm., 14 lines to the page. The script is a clear *naskh*, the vowels marked in red and yellow, 13/19th century.

The unbound sheets are between dark-brown leather ends and contained in a brown satchel.

See Plate 69. (MS. 1601)

CHINESE

243

Juz' VII.

Sixty-seven folios of firm paper, measuring 21 × 15·4 cm., 5 lines to the page. The script is a bold *naskh*, 12/18th century.

The first two and last two pages are illuminated in gold, blue, and red.

The binding is Chinese, flapped silk boards.

See Plate 70. (MS. 1602)

244

Juz' XV.

Sixty-nine folios of firm paper, measuring 25·8 × 17·5 cm., 5 lines to the page. The script is a bold *naskh*, 12/18th century.

The binding is Chinese, blue cloth. (MS. 1588)

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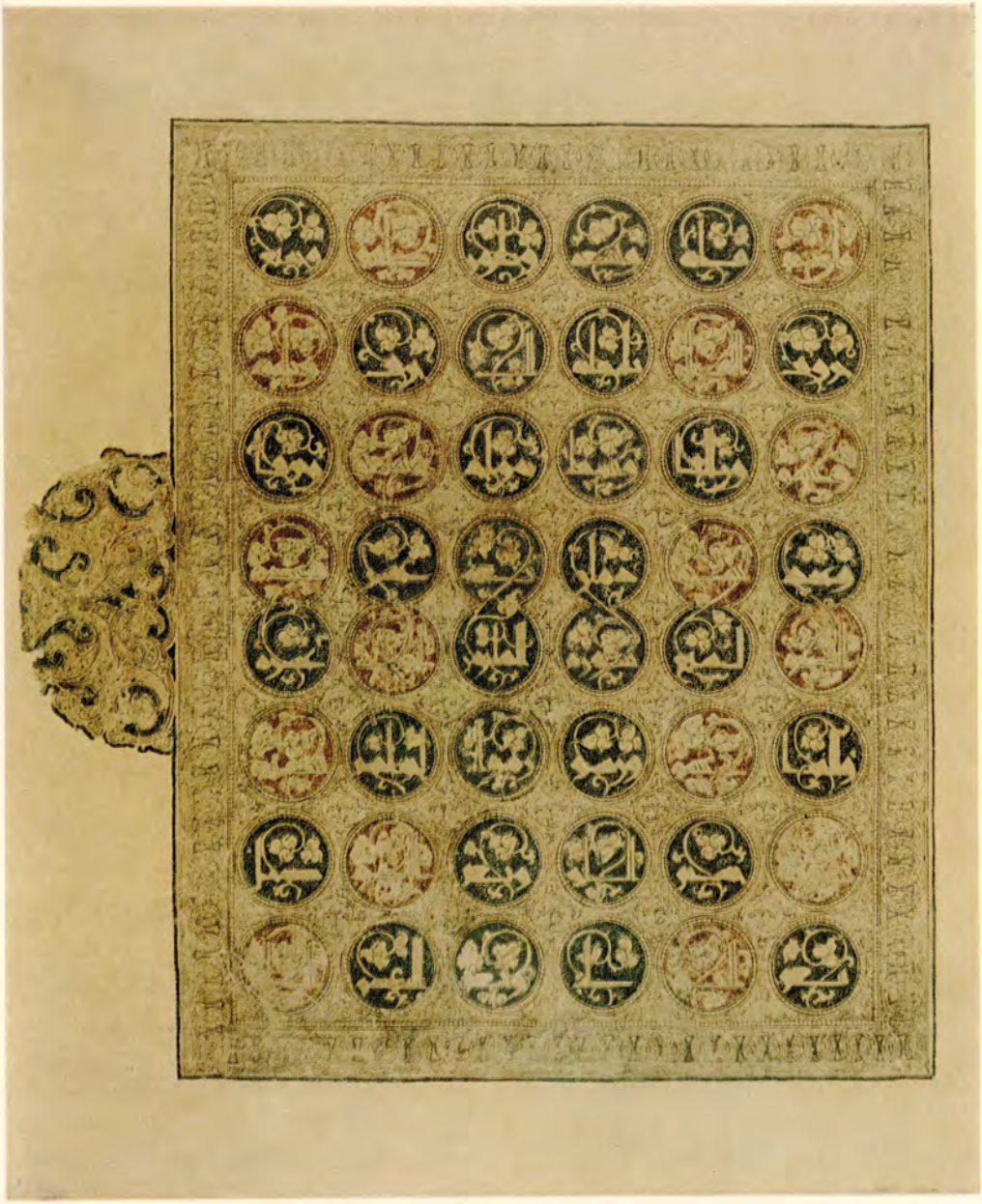
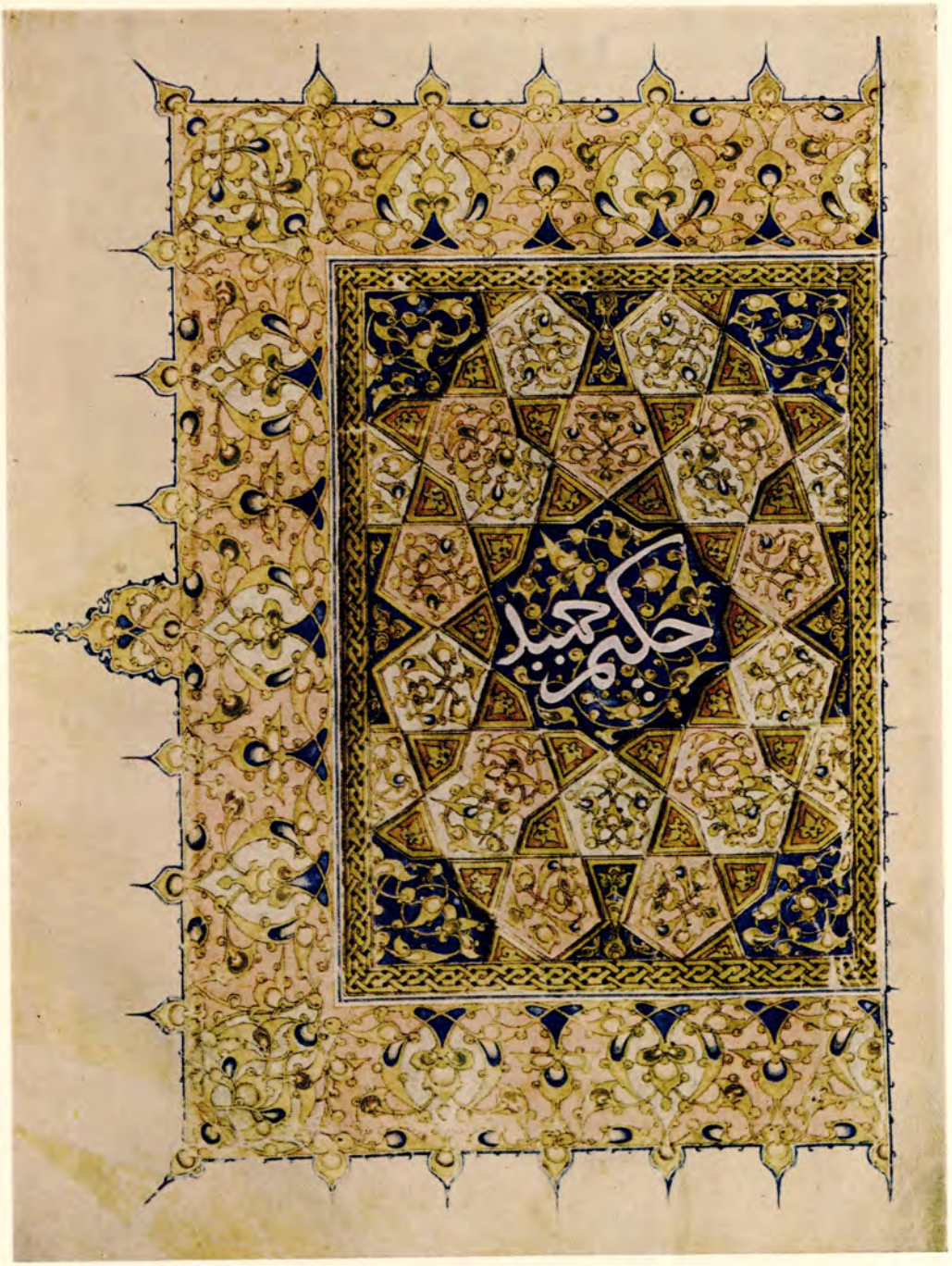
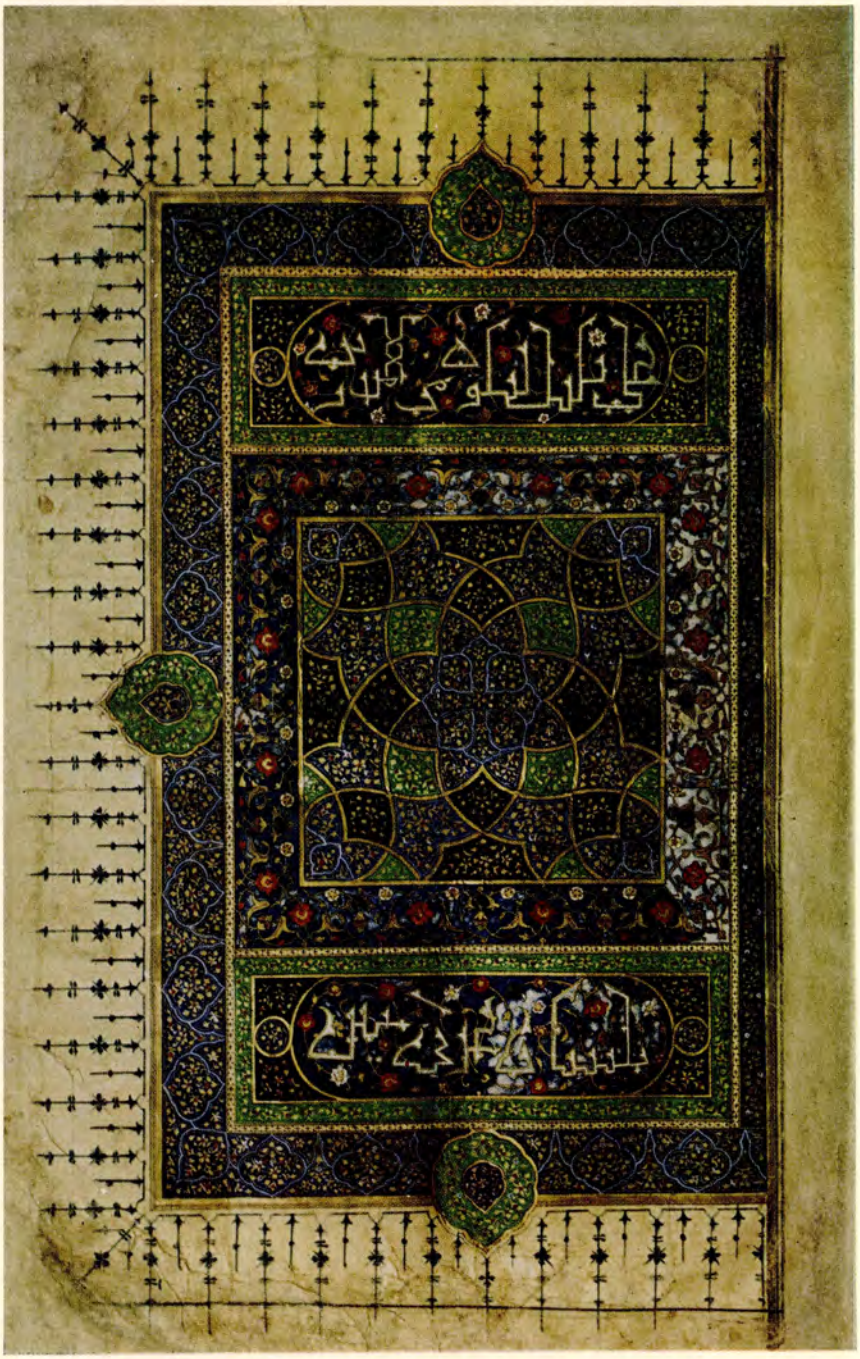


45. MS. 1439, fol. 1*a*. Early Naskh, 12th c.



59. MS. 1479, fol. 2*a*. Mamluk, 14th c.



106. MS. 1482, fol. 2*a*. Mamluk, 15th c.

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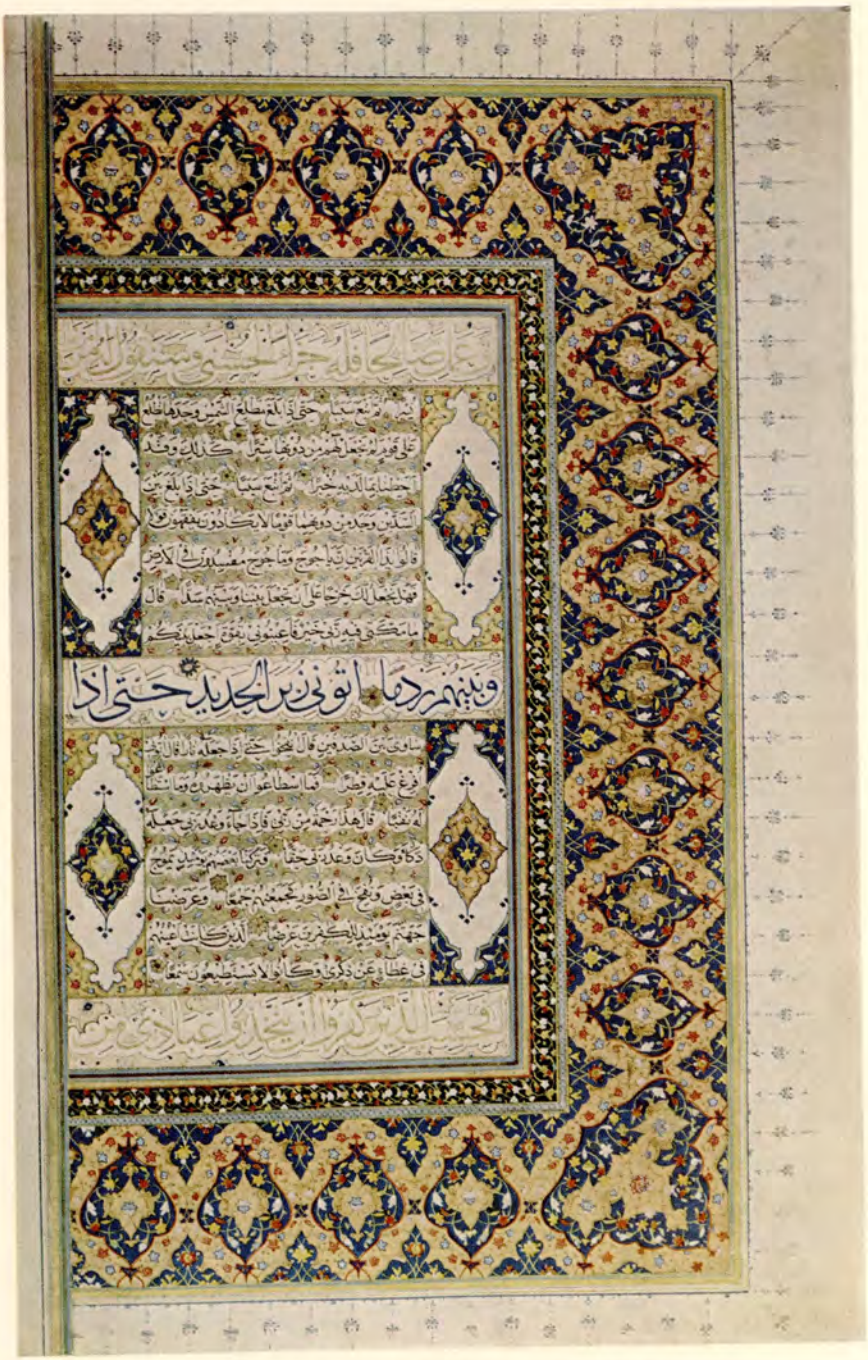

164. MS. 1548, fol. 120*b*. Persian, 16th c.

174. MS. 1550, fol. 2*a*. Persian, 17th c.

185. MS. 1492, fol. 1*b*. Turkish, 14th c.

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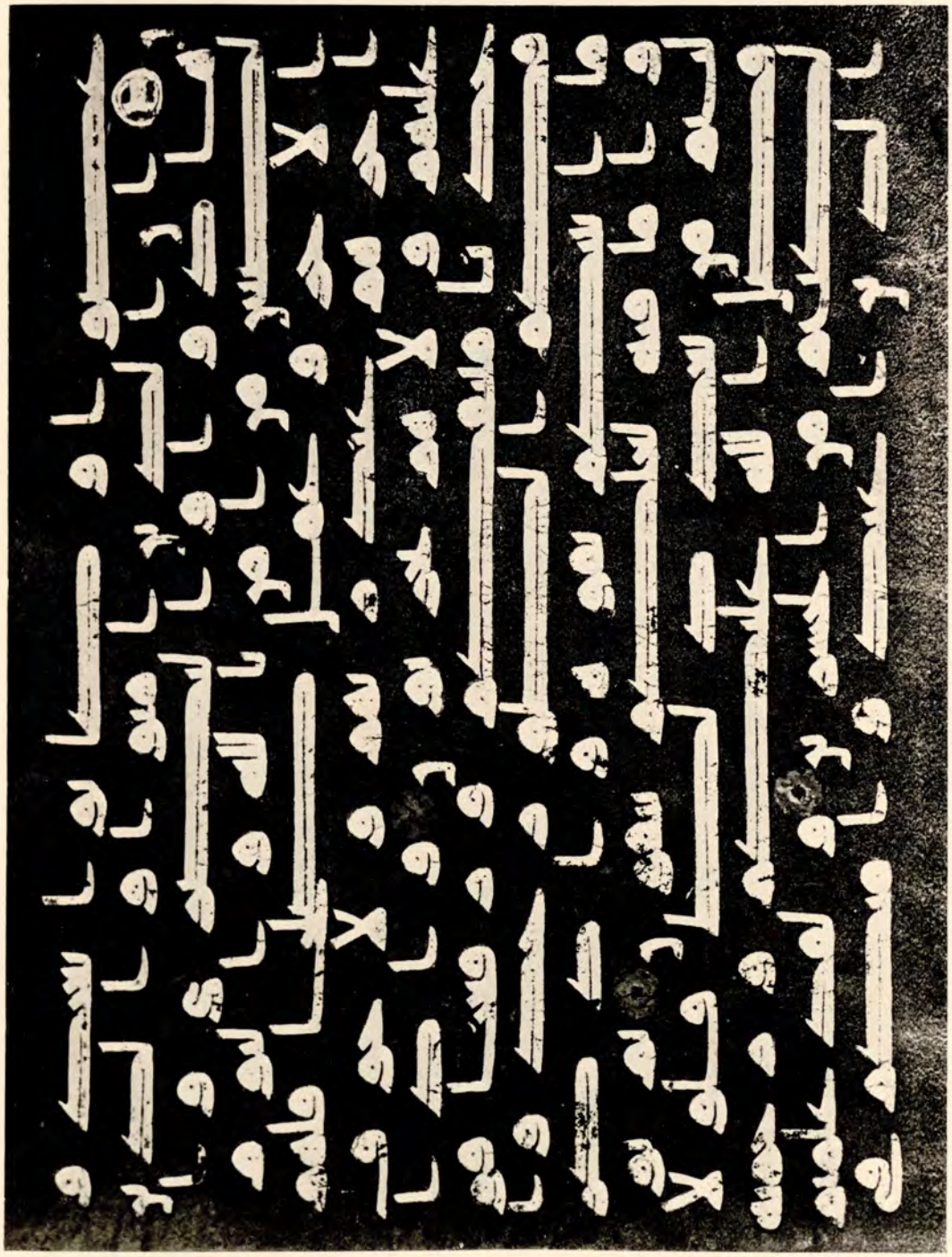
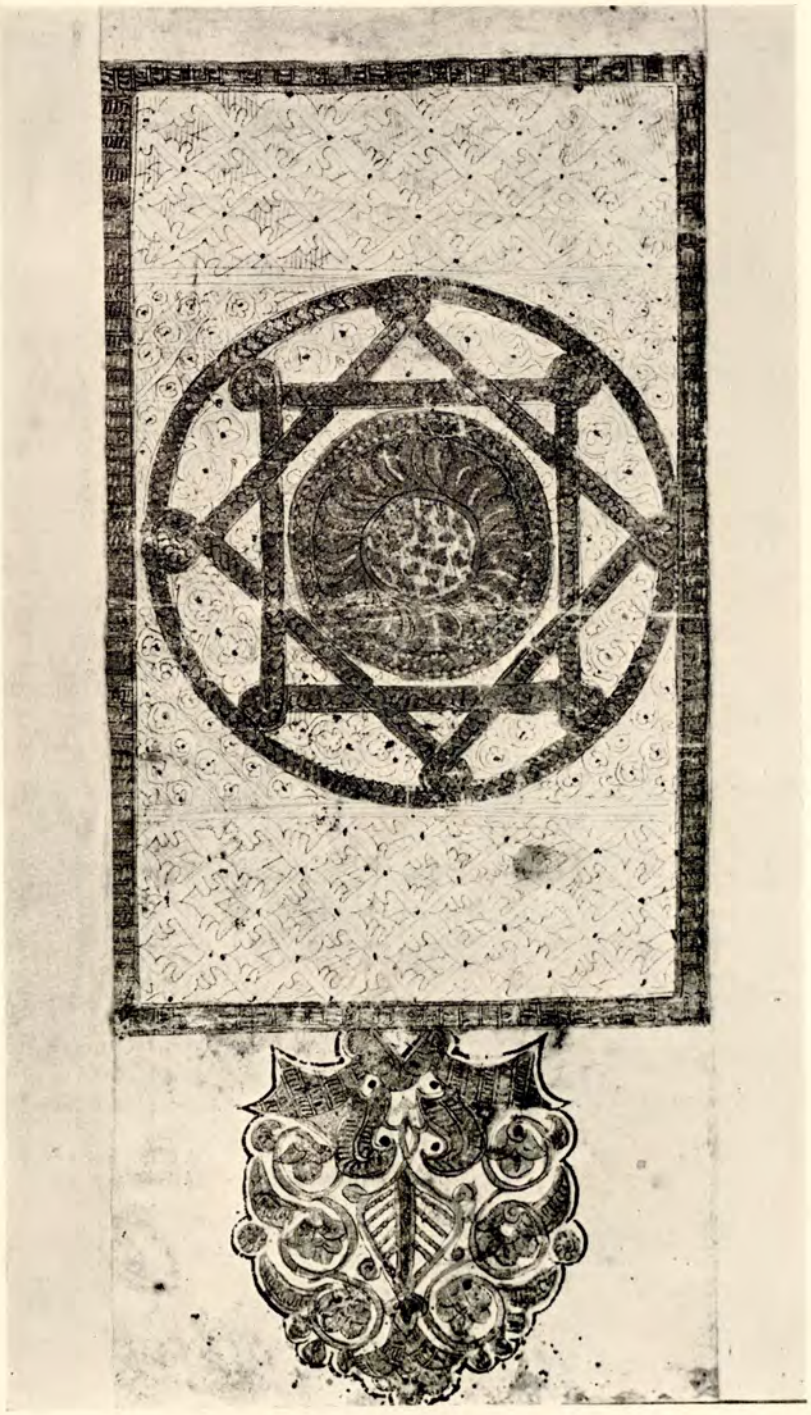
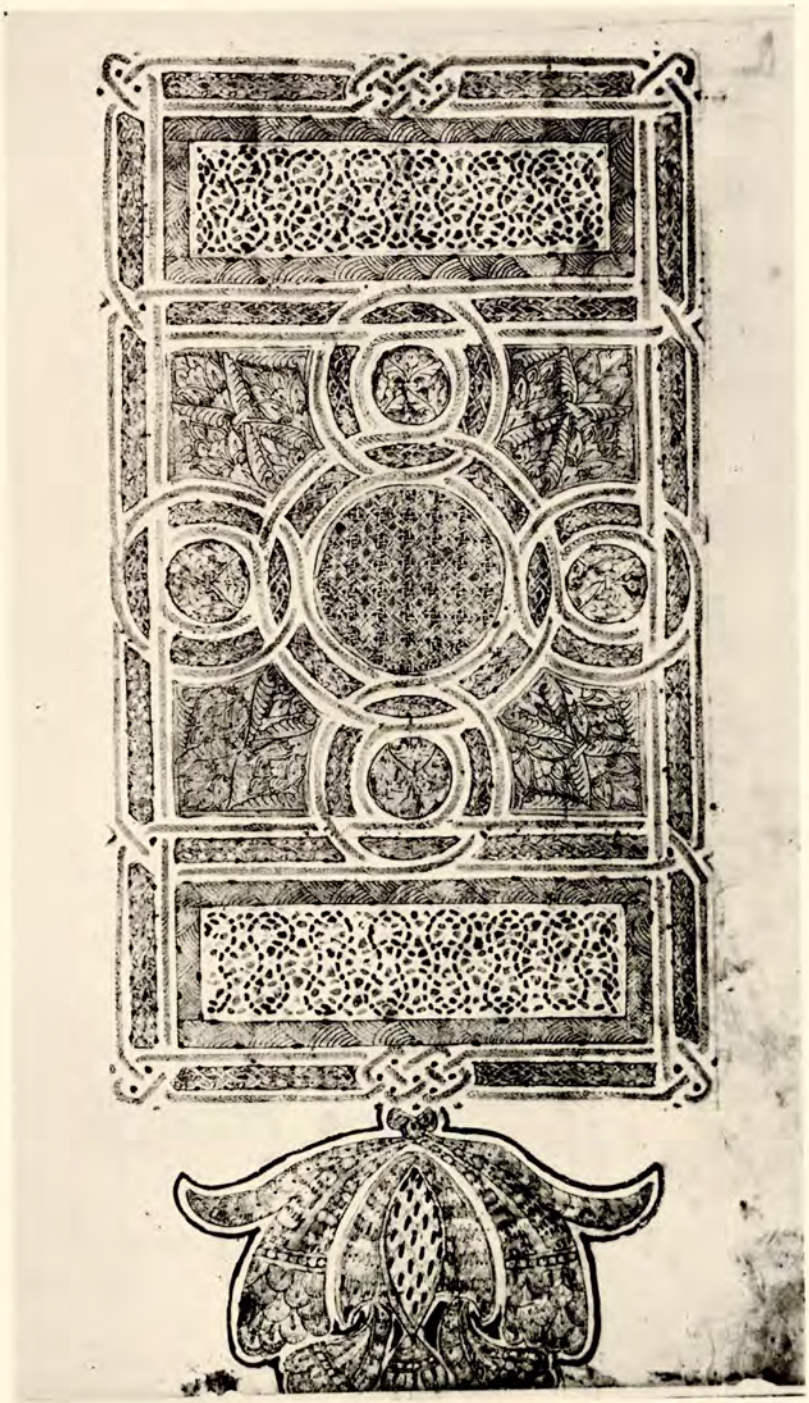


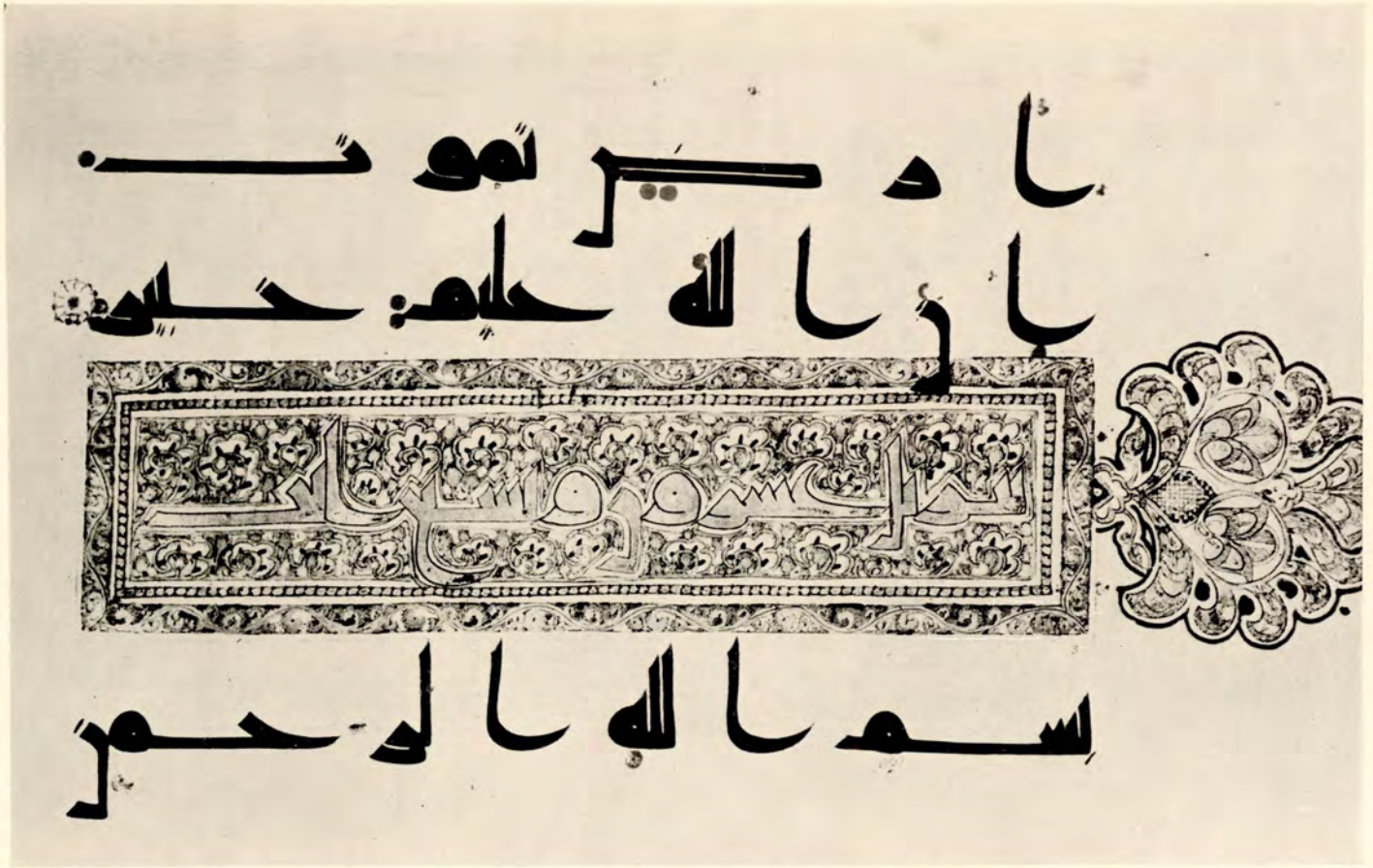
4. MS. 1405, fol. 1*b*. Kufic



5. MS. 1406, fol. 1*a*. Kufic



6. MS. 1407, fol. 1*a*. Kufic



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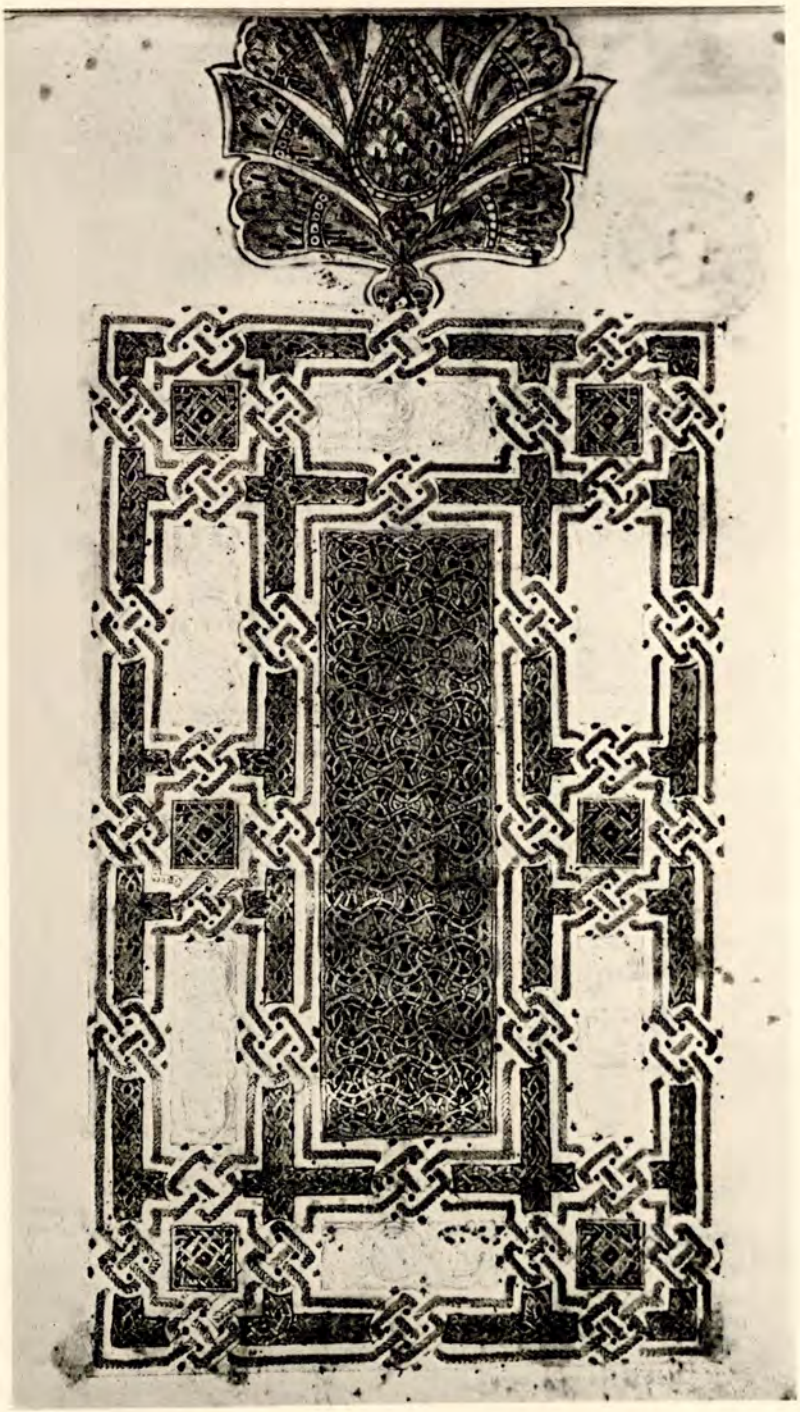

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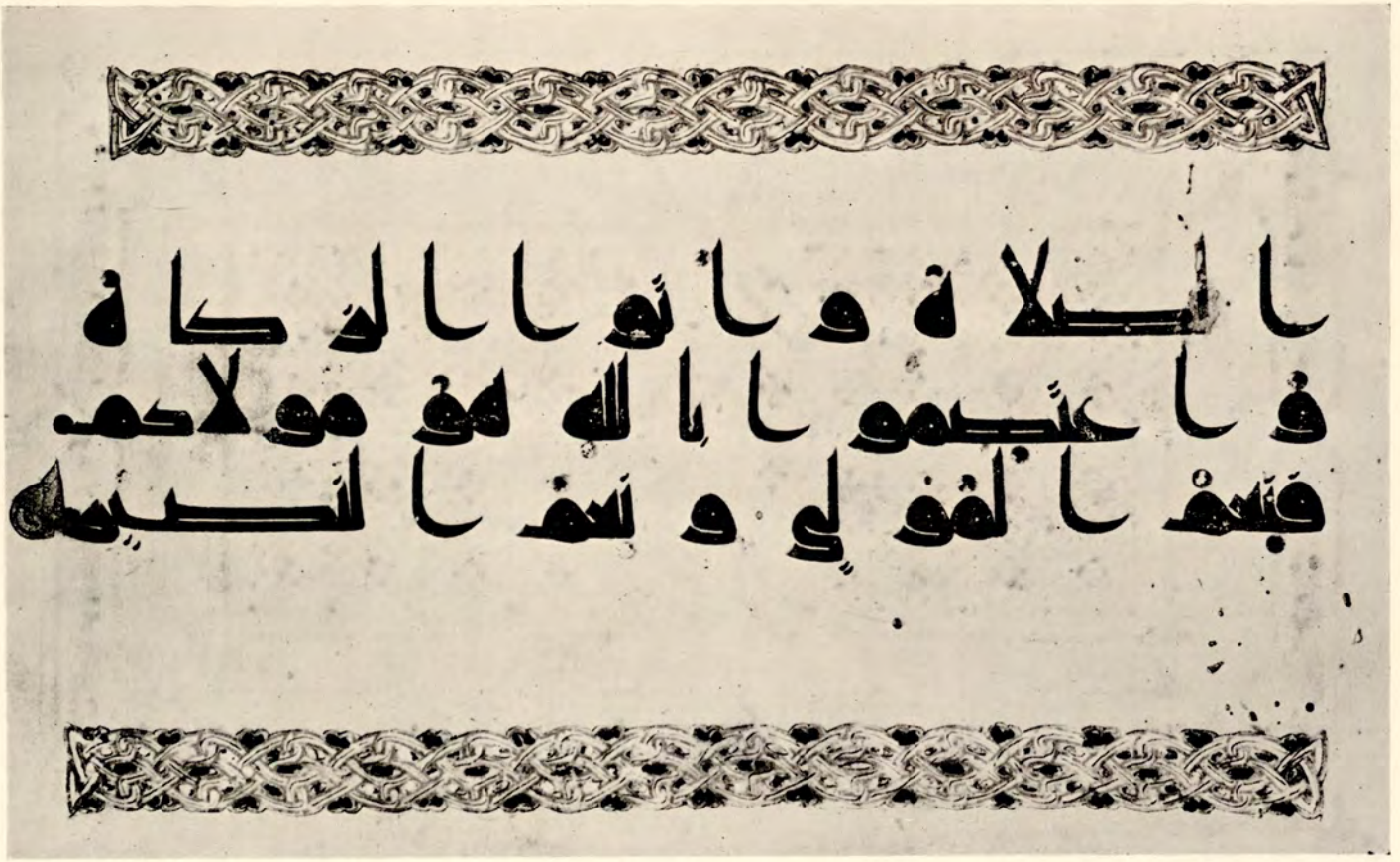

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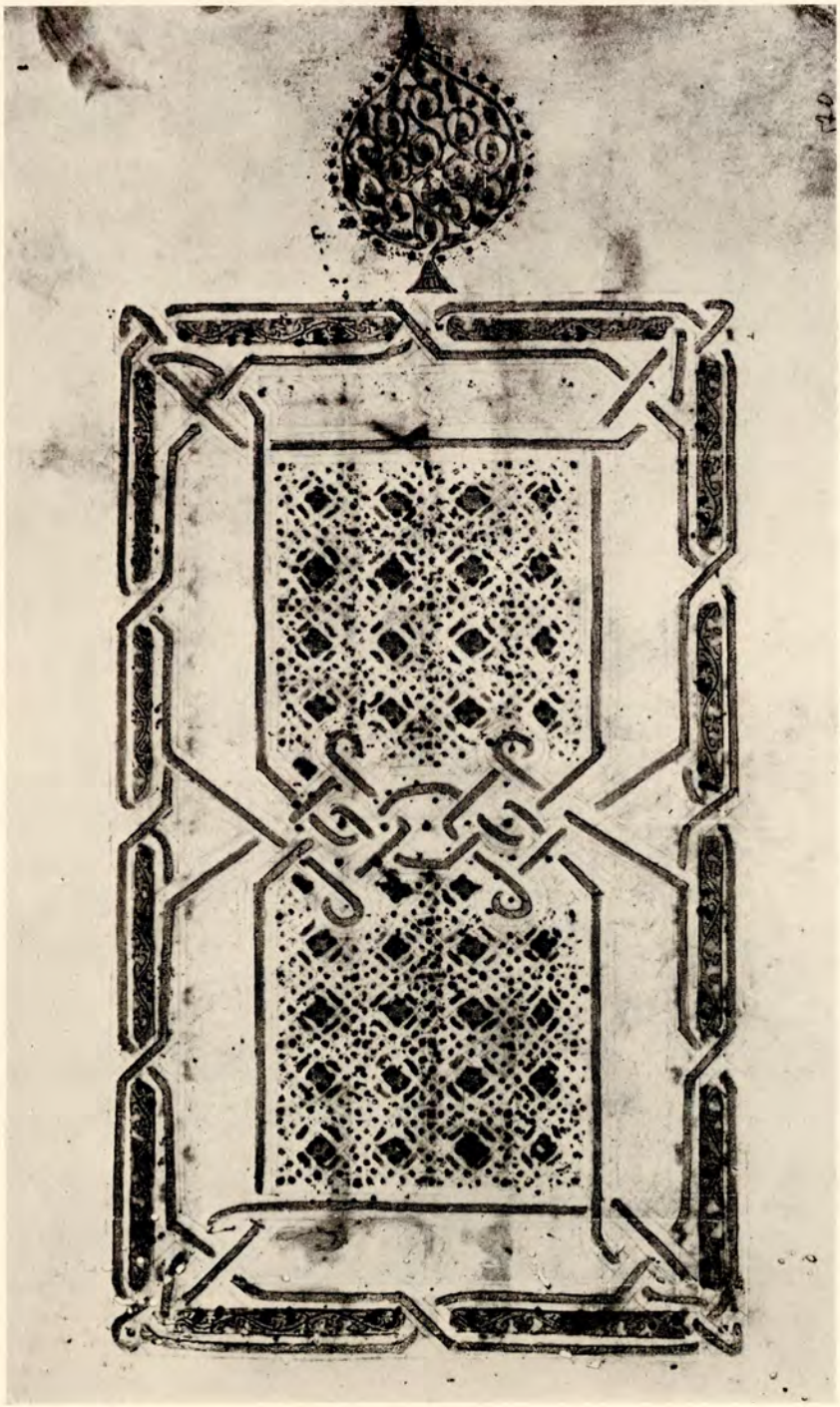

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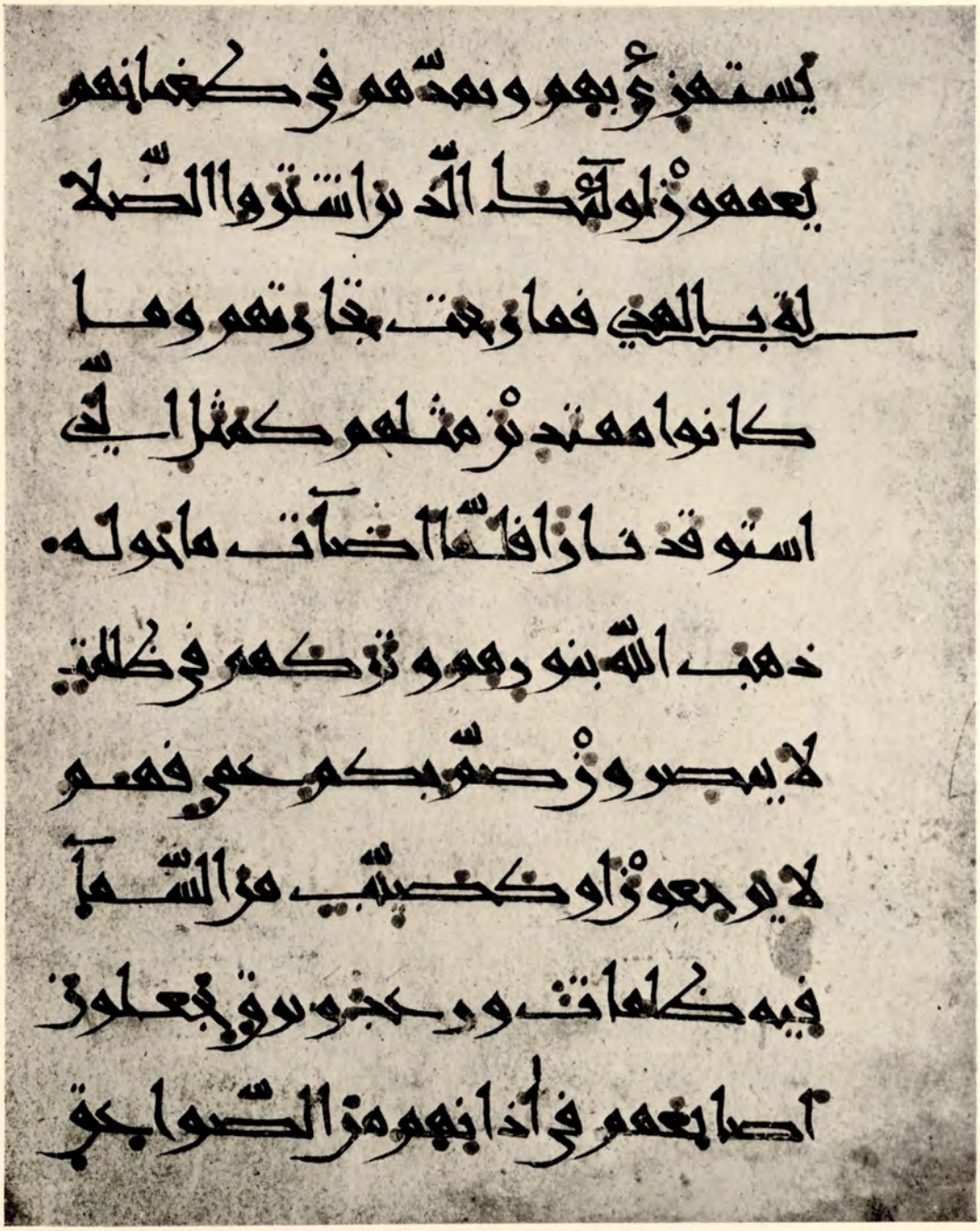
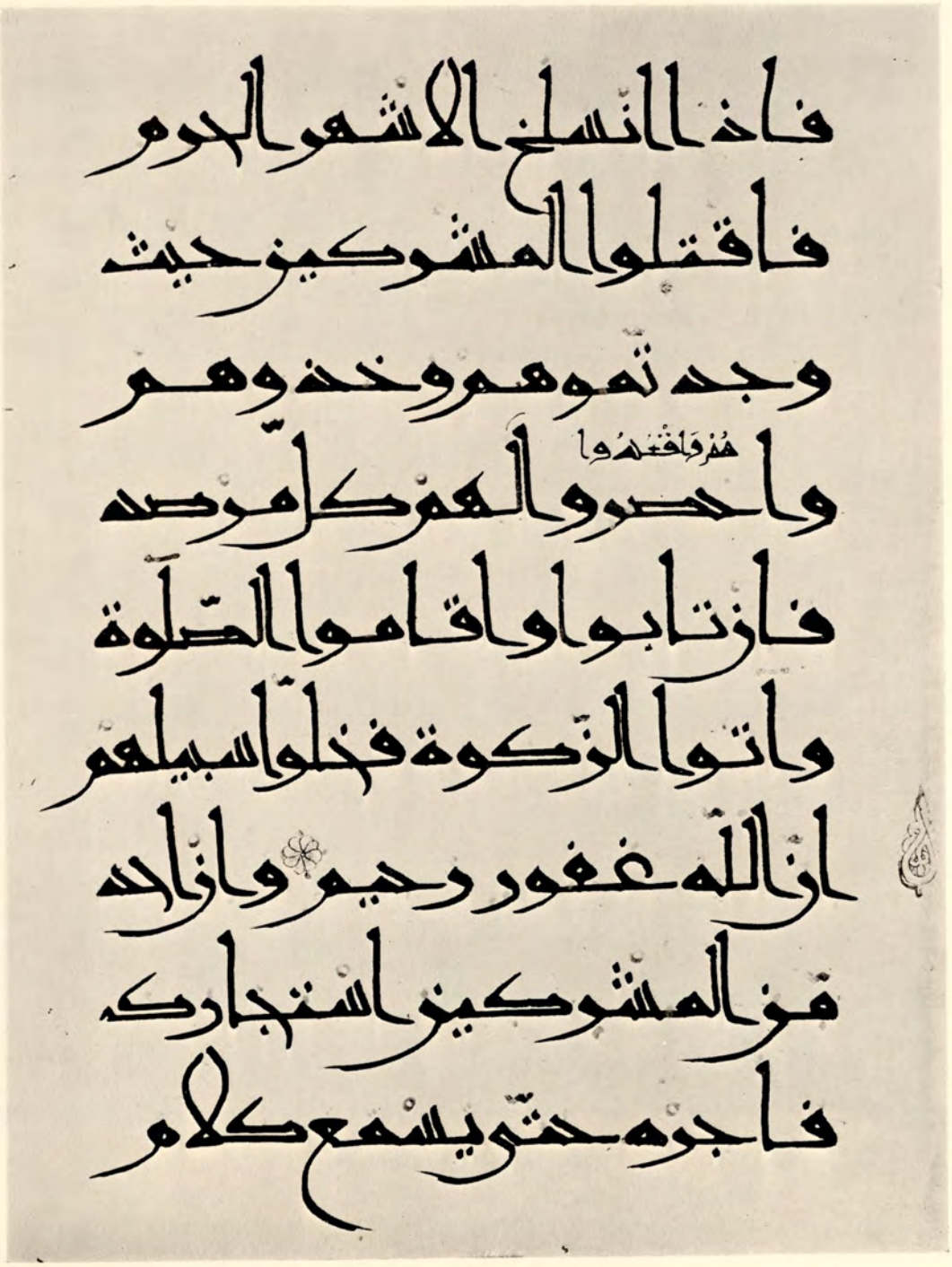
28. MS. 1419, fol. 12*b*. Kufic

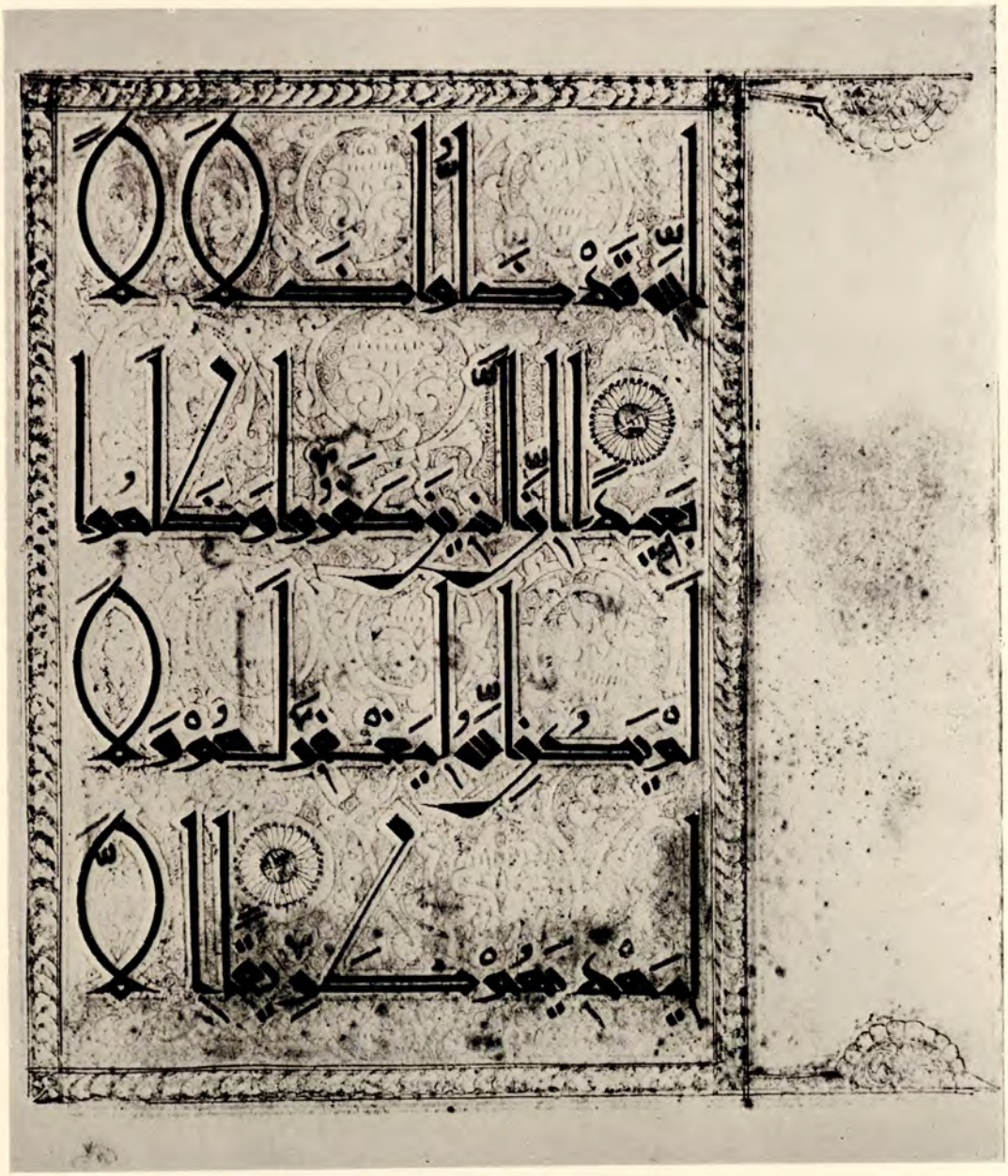
29. MS. 1425, fol. 2*b*. Kufic



35. MS. 1434, fol. 4*b*. Kufic



36. MS. 1433, fol. 12*b*. Kufic



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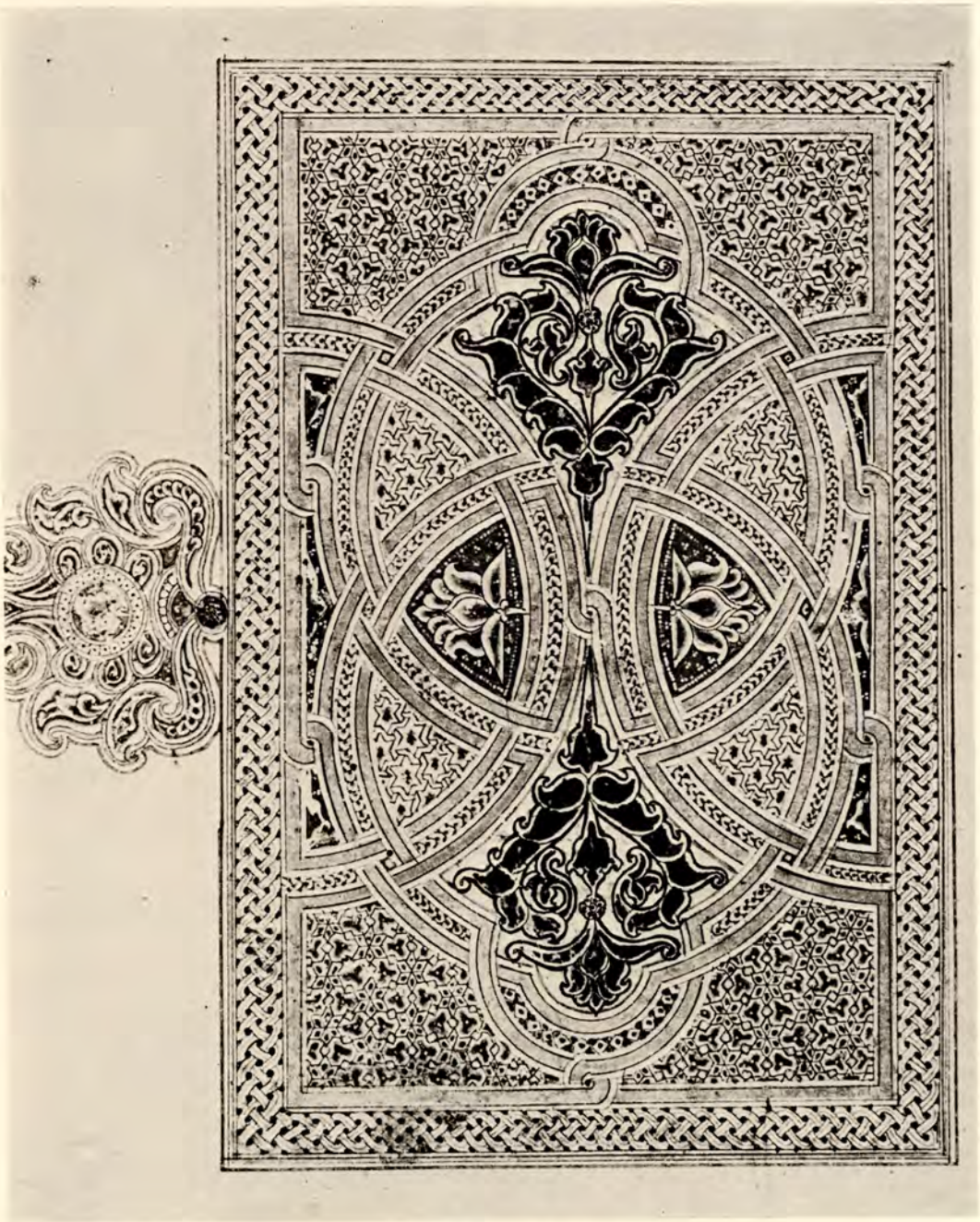
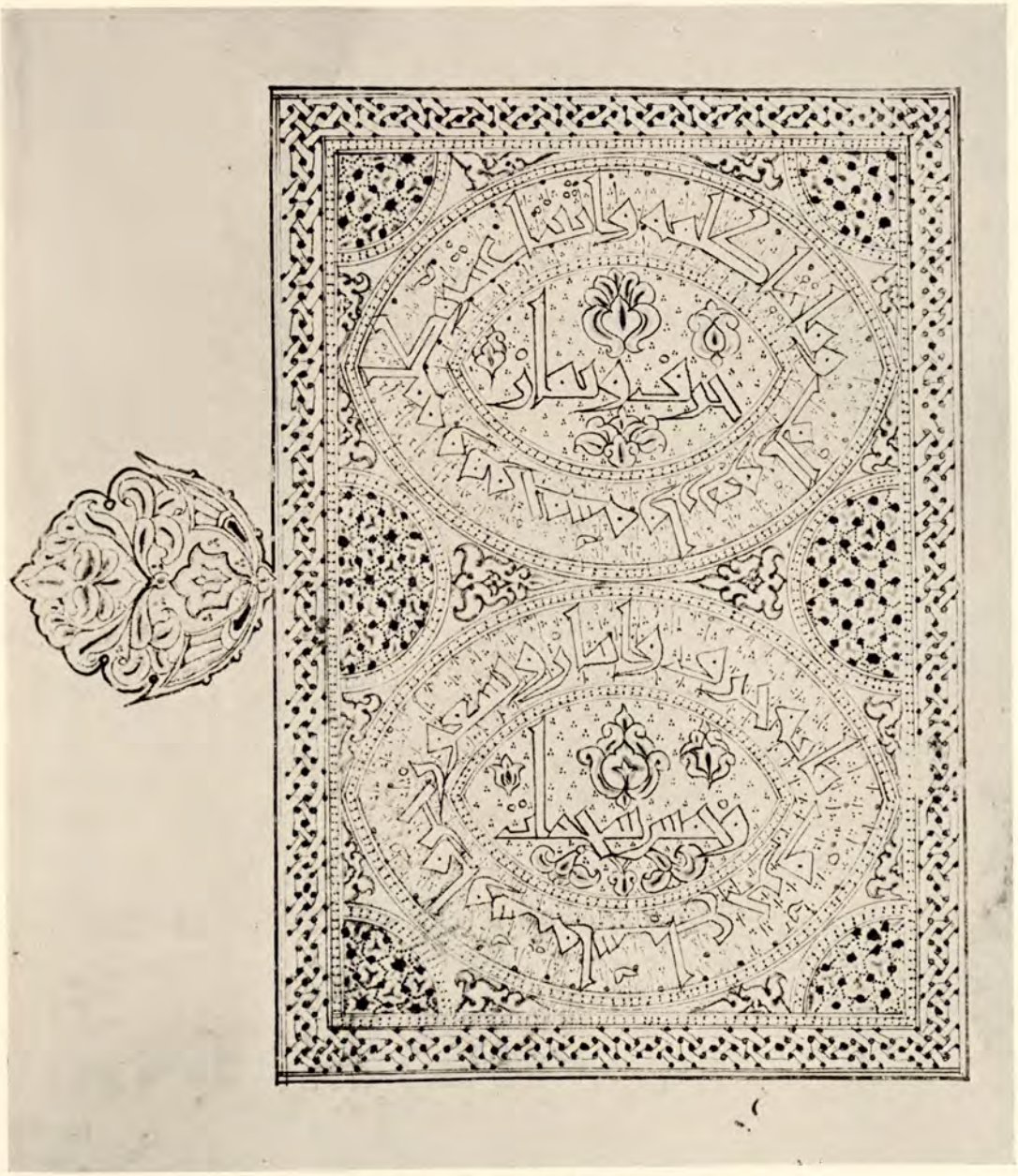


41. MS. 1431, fol 285*a*. Early Naskh, 1000–1

43. MS. 1438, fol. 40*a*. Early Naskh, 1186



44. MS. 1435, fol. 1*a*. Early Naskh, 1195

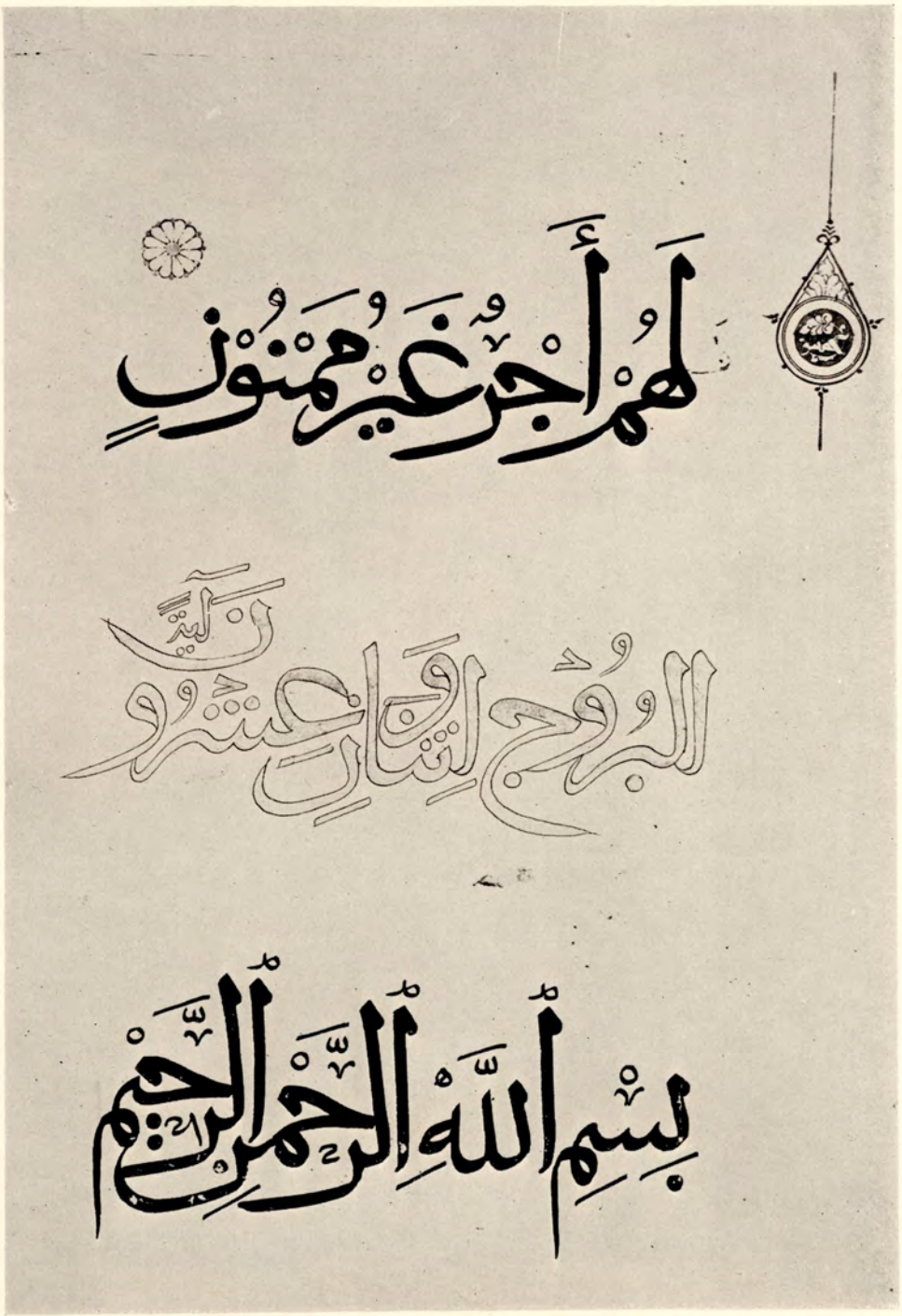
بسم الله الرحمن الرحيم
يثبت الله الذين آمنوا بالقول الثابت
في الحيوة الدنيا وفي الآخرة ويضل الله
الظالمين ويفعل الله ما يشاء ألم تر
إلى الذين بدلوا نعمة الله كفرا وأحلوا
قومهم دار البوار جهنم يصلونها وبئس
القرار وجعلوا لله أندادا ليضلوا عن

44. MS. 1435, fol. 1*b*. Early Naskh, 1195

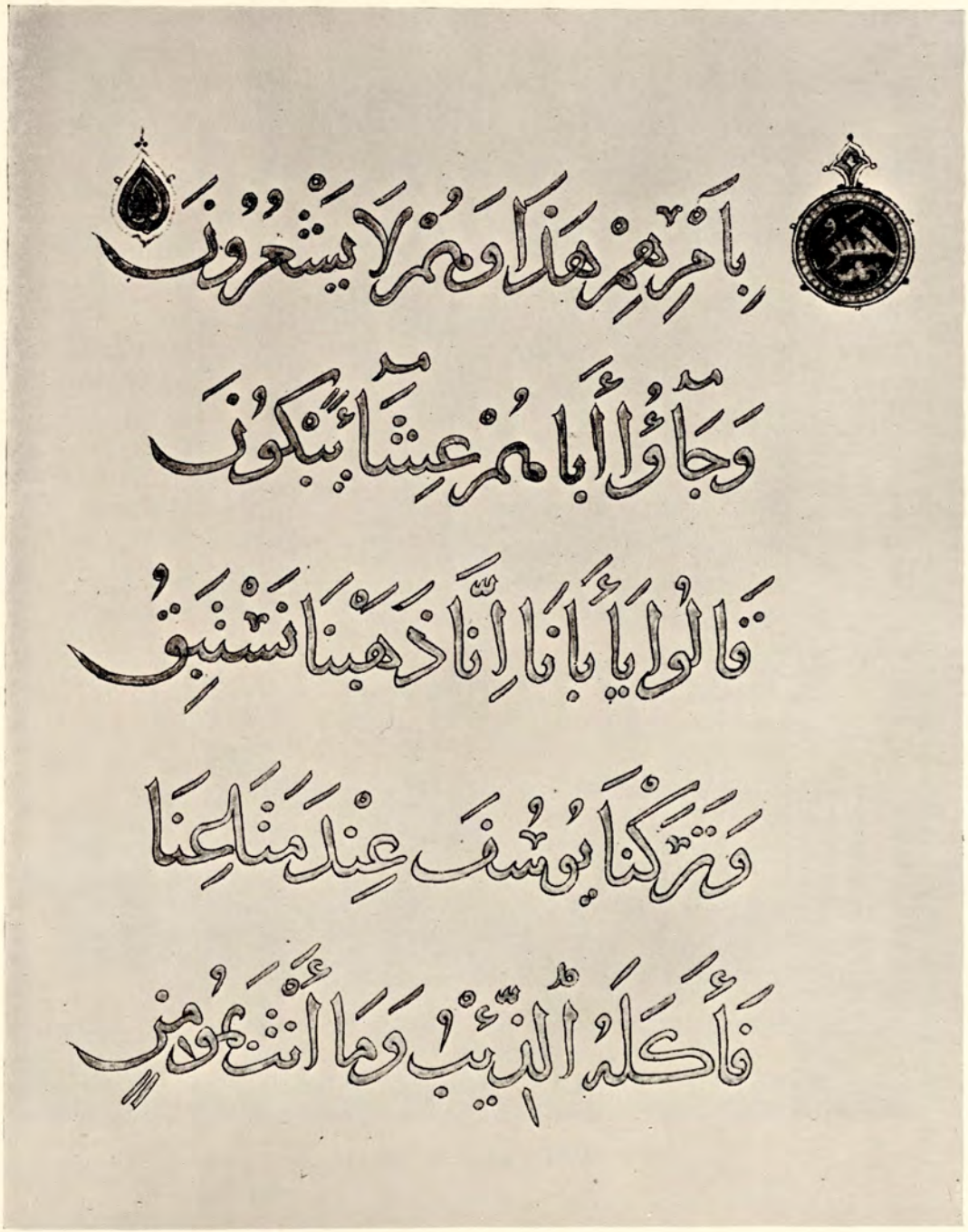
44. MS. 1435, fol. 116*b*. Early Naskh, 1195

45. MS. 1439, fol. 367*a*. Early Naskh, 12th c.

48. MS. 1446, fol. 65*b*. Early Naskh, 13th c.



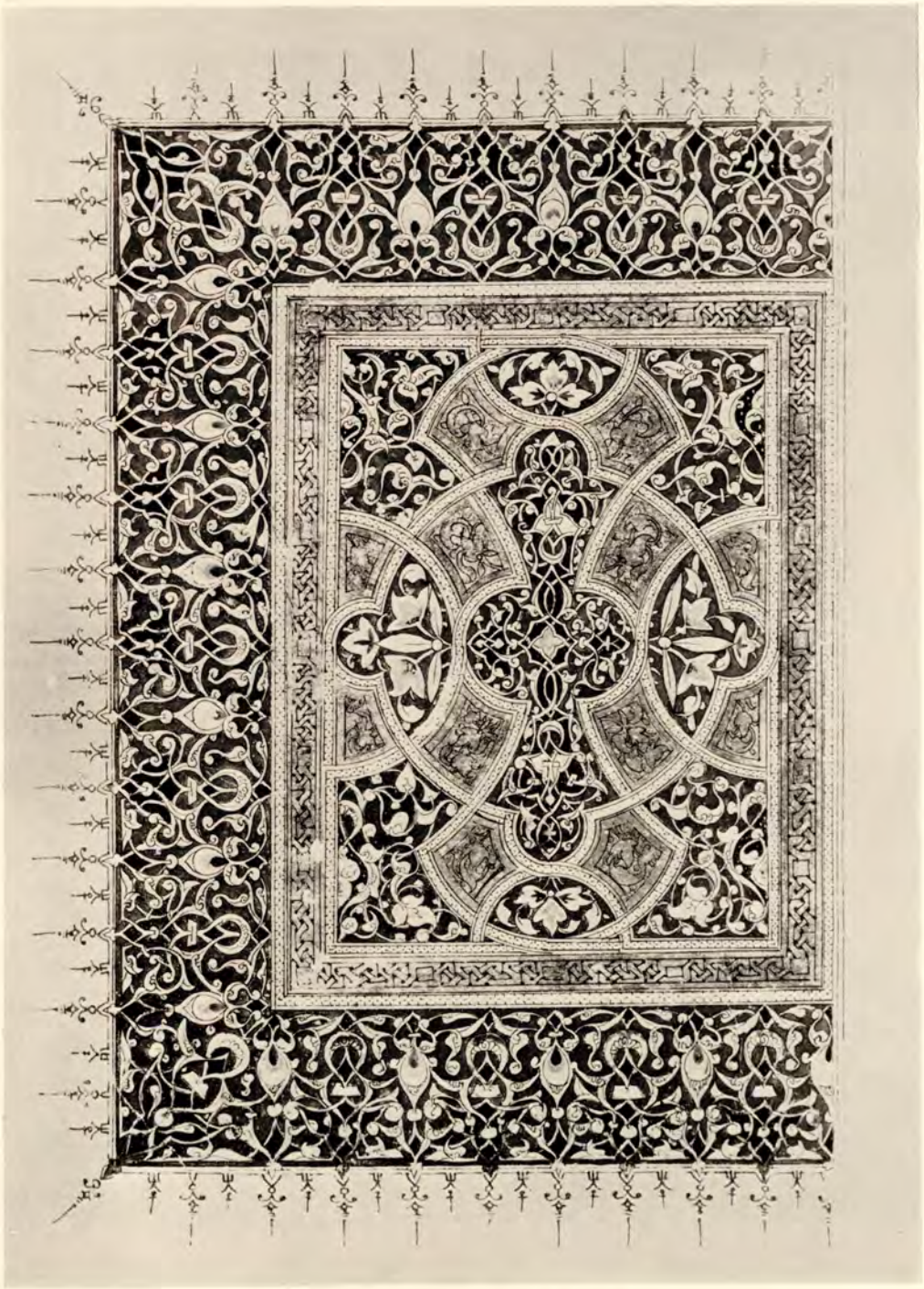
51. MS. 1437, fol. 46*b*. Mamluk, 13th c.



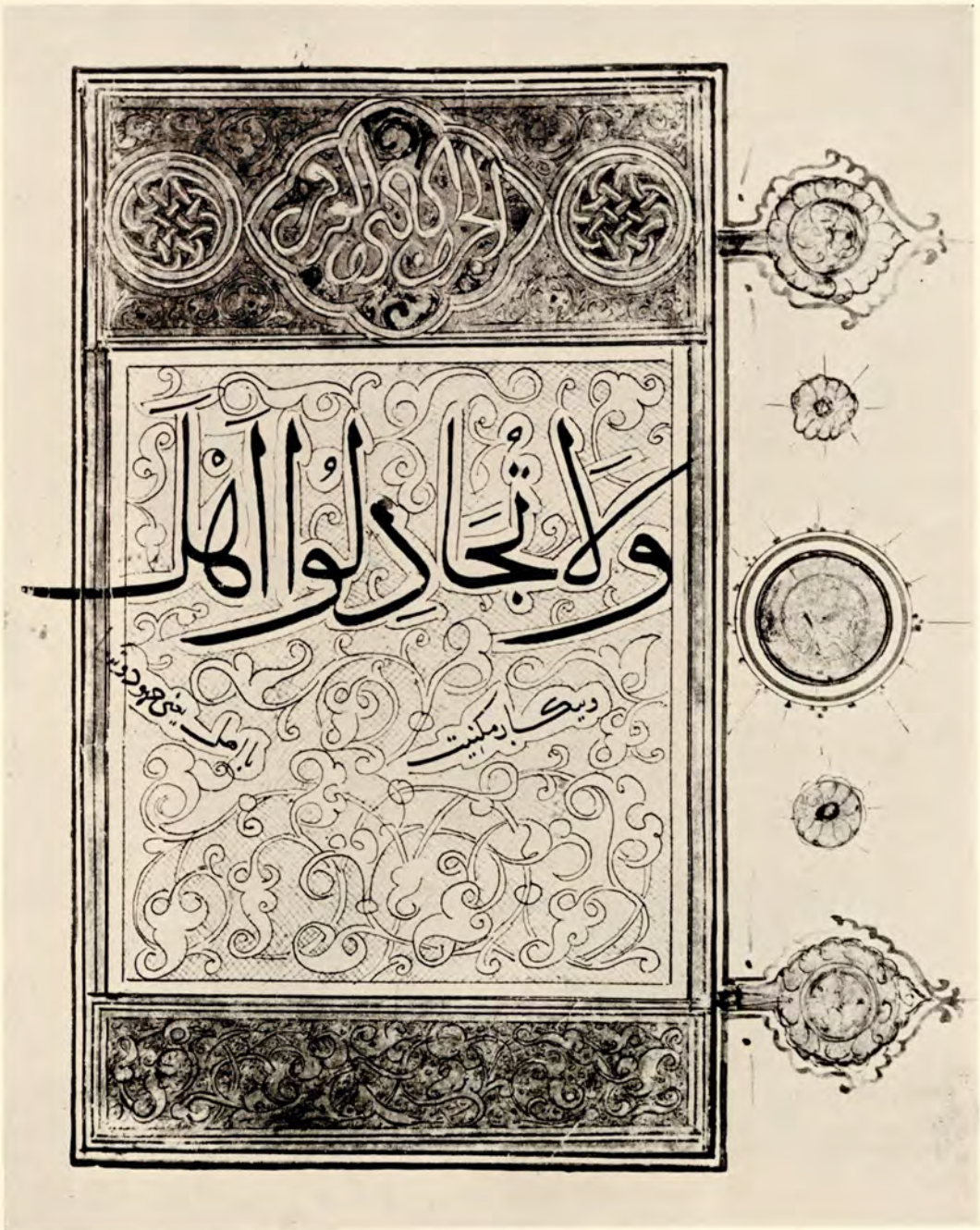
53. MS. 1448, fol. 38*b*. Mamluk, 13th c.

67. MS. 1487, fol. 35*a*. Mamluk, 14th c.

74. MS. 1463, fol. 2*b*. Mamluk, 14th c.



76. MS. 1465, fol. 2*a*. Mamluk, 14th c.



83. MS. 1458, fol. 1*b*. Mamluk, 14th c.

85. MS. 1451, fol. 2*a*. Mamluk, 14th c.